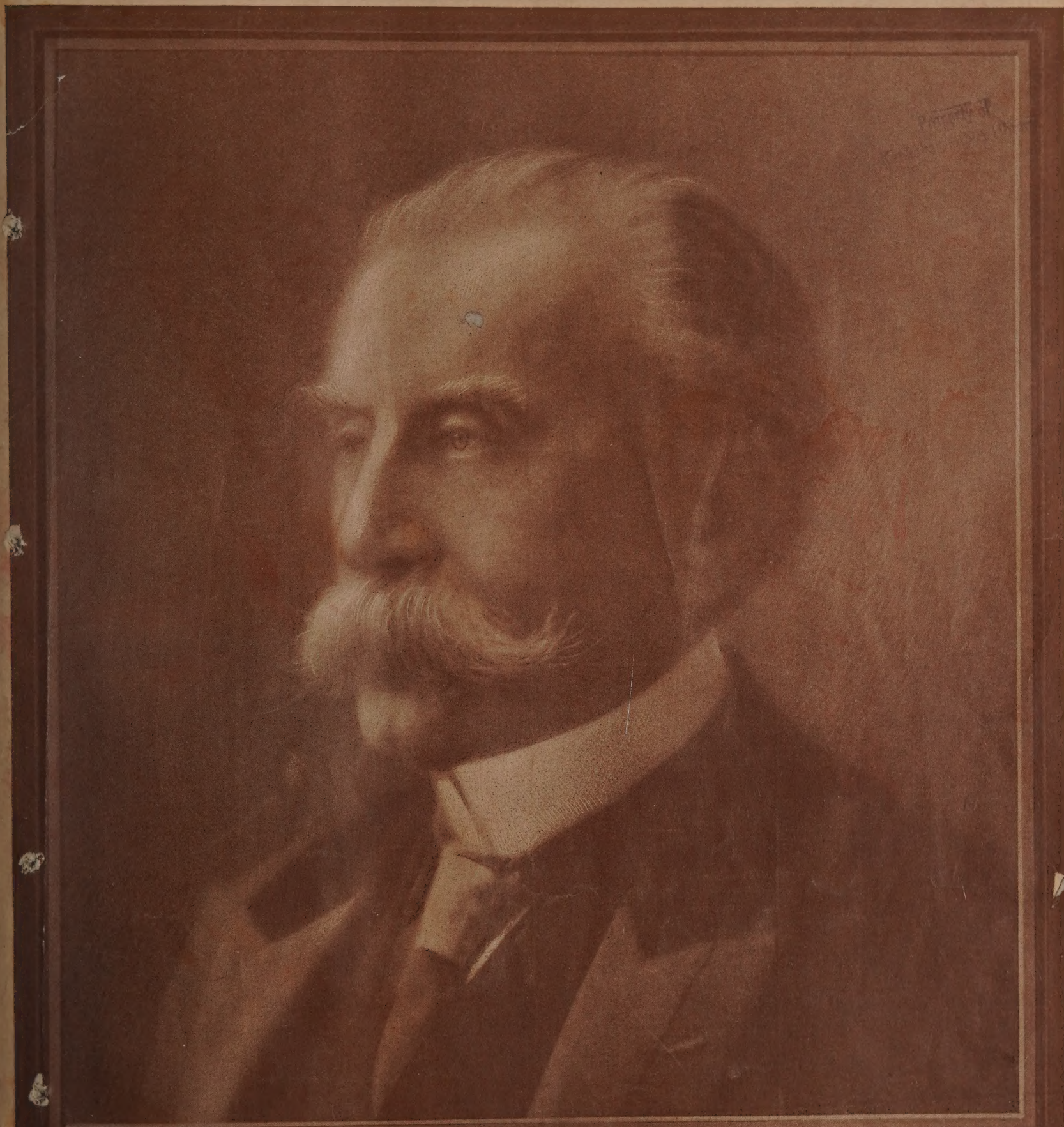


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Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIII. No. 5

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The World of Music

The Society for the Publication of American Music, at its annual meeting on March 1, selected for publication during the current season: *Sonata for Harp and Piano-forte*, by Carlos Salzedo, of New York; *Trio for Piano, Violin and Violoncello*, by Frederick Ayers, of Colorado Springs; *Sonata for Piano and Viola (or Cello)*, by Aurelio Giorni.

The Largest Orchestra in London, if not in all Europe, is *The Strangling Players' Amateur Orchestral Society*, organized in 1882 by the late Norfolk Magone, and now under the direction of Joseph Imlay. Having given its first concert at the School of Dramatic Art in Argyll Street, it is now necessary to use Queen's Hall, the second largest concert room of London. The next in importance of the organization of this nature is the *Westminster Orchestral Society*, which is in its thirty-sixth season and is under the patronage of Her Majesty Queen Alexandra.

The "Golden Jubilee" of Fannie Bloomfield Zeisler's entrance into musical activity was celebrated in Chicago, at a concert given February 25, sponsored by the leading musical organizations of the city. Mrs. Zeisler was given an ovation when she appeared on the platform to play Beethoven's *Andante Favori* which she had used at her debut as a child of ten. The Chicago Symphony Orchestra, under Frederick Stock, assisted by opening the program with Weber's "Euryanthe Overture" and playing with Mrs. Zeisler in Schumann's *Concerto in A* and Chopin's *Concerto in E Minor*. Addresses by local celebrities and letters and telegrams from some of the most distinguished musical artists of the world helped to round out the evening, the receipts of which went to establish a Fund for the Relief of Needy and Worthy Musicians and their Families.

The "John Simon Guggenheim Memorial Foundation" has been endowed with \$3,000,000 by Mr. and Mrs. Simon Guggenheim, in honor of their son John Simon Guggenheim, who died in 1922. The purpose of the Foundation is to furnish Fellowships to be used by American students for advanced foreign study, including music.

An "American Opera Comique," backed by several men of wealth who are interested in American Opera, is being organized in New York, with Oscar Saenger as Director, to produce both American and foreign operas in English.

A Summer "Master School" for American Students is to be opened in Italy. The Italian Government has donated a building at Tivoli. Ottorino Respighi, the eminent composer, is to be Director of the school; and the faculty will include such noted musicians as Ernesto Colosio, pianist; Della Valeri, voice teacher, and Mario Conte, violinist.

"Aigiala," the American opera on an Indian theme, by Francesco DeLeone, is announced to appear in the repertoire of the Philadelphia Civic Opera Company, in the season of 1925-1926.

Debussy's "Pelléas et Melisande," one of the most discussed operas of the last twenty-five years, had its first performance by the Metropolitan Opera Company in New York, on March 21.

The German Opera House of Berlin, which recently went into bankruptcy, has been taken over entire, with its orchestra, chorus and ensemble, by the City. Two of the opera houses of the German capital are now owned by the State and the other by the city. Subsidy seems essential to continental opera.

"Gli Amanti Sposi (The Loving Wives)," a new three-act opera by Wolf-Ferrari, had its world premiere at the Teatro Fenice of Venice, on February 19. From overture to finale the audience was enthusiastic in approval, the composer being called to "take his bow" more than a dozen times during the performance.

Grand Opera at Covent Garden, for the regular summer season, under the management of a new syndicate, cooperating with the old Grand Opera Syndicate, is announced. A brilliant coterie of soloists and conductors form the personnel of the organization.

Quarter-Tone Compositions for Two Pianos had their world premiere to the public, at a concert of the Franco-American Musical Society, in Aeolian Hall, New York, on the evening of February 14.

The Thirtieth Anniversary of the Accademia di Santa Cecilia public concerts of Rome was celebrated on February second, February 2, 1895, the date of the first of these concerts, really marks the beginning of serious symphonic music in Italy. The great Augustum orchestra and concerts are an outgrowth of this movement.

A String Quartet by the late Gabriel Fauré, finished but a few weeks before his death, is to have its first hearing in a May concert of the Paris Conservatoire.

The London Symphony Orchestra will have a vote in the next General Election, as it will come of age on the ninth of June when it will celebrate its twenty-first birthday. It is conducted on a cooperative basis and has established a trust fund to defray the expenses of its concerts.

A Handel Festival is announced for June 6-8 in Berlin.

"A Light from St. Agnes," a one-act opera, the libretto by Minnie Madden Fiske and the score by W. Franke Harling, a New York composer, has been accepted for production next season by the Chicago Civic Opera Company.

"No Bayreuth Festival" in 1926 is the announcement reported from the Bayreuth Festival Association.

The Organ at Melbourne Town Hall, long famous as the largest organ of the world, and especially for its mammoth sixty-four-foot pipes, has been completely destroyed by a recent fire.

Ernest von Dohnanyi and Eugene Goossens, eminent respectively as Hungarian Pianist and English Conductor, have been engaged to share the season of 1925-1926 as Conductor of the State Symphony Orchestra of New York.

"The Garden of Mystery," a one-act opera by Charles Wakefield Cadman, had its world premiere at Carnegie Hall, New York, on the evening of March 20. It is an entirely American opera, the libretto having been written by Nellie Richmond Eberhart, and founded on Nathaniel Hawthorne's story, "Rappaccini's Daughter." It was an all-American production, every soloist, every member of the chorus and orchestra, and the conductor, having been born in America.

Leonora Cortez, a Philadelphia girl, made her American debut with the Philharmonic Society of her home city, on the evening of March 22, in the Saint-Saëns *Piano Concerto in C-minor*, at once winning popular favor and an ovation at the close of her number. Miss Cortez is the daughter of the first horn player of the Philadelphia orchestra, and has received her entire training from her father and Señor Alberto Jonas, the eminent virtuoso and teacher. She has recently appeared in leading European musical centers with invariably flattering success.

Mozart's Concerto for Violin and Viola has been a feature of several late concerts of the New York Symphony Orchestra under Bruno Walter. Renewed interest in the works of the little wizard of Salzburg seems to be dawning.

Giuseppe Lusardi, the leading music agent of Italy and owner of the musical paper *Il Corriere di Milano*, died at Milan on the morning of March 4. He was the Italian representative of the New York Metropolitan Opera Company and had been the agent for such artists as Caruso, Bonci, Serafini, Gigli, Martinelli, Galli-Curci, Bori, Muzio, Lauri-Volpe and many others.

Samuel A. Baldwin played his one-thousandth public organ recital on March 8, at the great hall of the College of the City of New York.

Willy Ferrero, known in Italy as a conductor-prodigy from the age of seven, after several years devoted to private study reappeared on February 8, as conductor of the Augustum concert. At the close of Beethoven's First Symphony, which opened the program, the now twenty-year-old conductor was accorded an ovation.

Montemuzzi's "Giovanni Galluresse" had its first production outside of Italy, at the Metropolitan Opera House of New York, February 19, without inspiring any great enthusiasm among the critics or public. The story centers about the exploits of the patriot liberator of Sardinia.

Emma Hayden Eames, the mother of Mme. Emma Eames, of operatic fame, celebrated her ninetieth birthday at her home in Cleveland, Ohio, on January 31. She is still active as a teacher and several of her pupils are prominently known in Cleveland musical life.

Sir Henry Wood celebrated his fifty-sixth birthday on March 3. In a short time he will be observing the thirtieth anniversary of the Queen's Hall Promenade Concerts which he has conducted from the beginning. Their early success was a notable achievement for a man then so young.

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The Glasgow (Scotland) Bach Society has produced the famous Cantor's "Peasant" and "Coffee" cantatas as operettas—for the first time, it is believed, on any stage—on February 26 and 28.

The Eastern Music Supervisors' Conference met at New Haven, Connecticut, March 18-20. A large attendance is reported, and the program was such as should have furnished much inspiration to those in attendance.

The Philadelphia Civic Opera Company, under the leadership and management of Mrs. Henry M. Tracy, has retained Alexander Smallens as Musical Director for two more seasons. For the last performances of the current season standing room only signs were out at the Metropolitan Opera House on North Broad Street, though it seats nearly four thousand.

The Vienna Opera House management is reported to be owing the Ricordi publishing house of Milan to the amount of 70,000,000 Austrian crowns, for royalties on the operas of Verdi and Puccini, which drew the best houses. As a consequence Ricordi has withdrawn the right to perform these works.

The Associated Glee Clubs of America, forming a male chorus of nearly one thousand voices, gave a concert at the Metropolitan Opera House of New York, on March 31, with Reinald Werrenrath as soloist.

The Five Hundred Dollar Prize offered by the Chamber Music Association of Philadelphia for the best String Quartet, has been awarded to Sandor Harmati for his composition "Recollections."

Handel's "Semele," an opera in English with the libretto by Congreve, was given a successful performance at Cambridge, England, in February. Revivals of the operas of the "Mighty Saxon" have been rather frequent in Germany in late years, and there seems to be an awakening interest in his operatic works which have been so long slumbering on dusty shelves.

The Music Teachers' National Association has chosen Dayton, Ohio, as its Convention City for 1925. The dates selected by the Executive Committee are December 28-31; and the Westminster Choir Association, Ohio Music Teachers' Association, the Radio Association and other organizations of the city are uniting to make the event a prodigious success.

Theodore Stearns, the American composer whose grand opera, "The Snowbird," met with great success when produced by the Chicago Civic Opera Company, is to have the opportunity to complete his "Atlantis" on which he has been working for three years, for lack of time he had advanced no farther than the piano score; but the *New York Morning Telegraph*, for which Mr. Stearns has been writing musical reviews, has commissioned him to finish this work under their auspices—he to have full time and freedom to complete his work, which he will do this summer on the Island of Capri.

The Minneapolis Symphony Orchestra has returned from a tour of five thousand miles, on which it played twenty-four concerts in fifteen cities and ten States, before sixty thousand people.

The Music Supervisors' National Conference held its eighteenth annual session at Kansas City, March 30-April 3. Men and women of national reputation gave inspiring addresses, while each day brought demonstrations of work in the grades, musical activities of the high schools, and other phases of music work in the public schools.

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(Continued on page 379)

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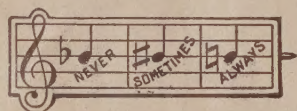
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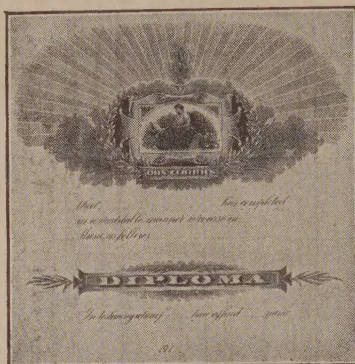
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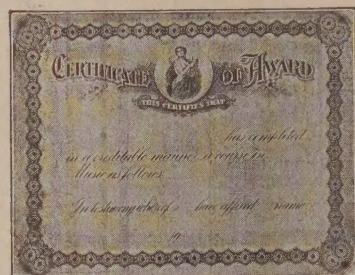
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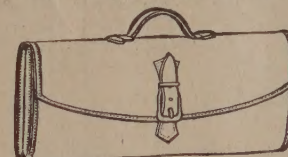
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Opening With Prayer

IN the "good old days" very few serious or formal undertakings were launched without opening the meeting with prayer, humbly invoking the help of the Maker of all things. In this frivolous era we are more likely to commence the "proceedings" with a Jazz orchestra. Some day we will all wake up to the fact that we have lost a great deal by forsaking the guidance that comes from having our minds directed toward lofty, noble, beautiful and inspired things.

At Temple University, in Philadelphia (that remarkable institution built through the self-sacrificing labors of Dr. Russell H. Conwell, the magnificent), there is a Women's Club which has adopted a Collect or short prayer which might well become a regular part of the order of service of the thousands of musical clubs in all parts of the country. We are very certain that it would contribute immensely to the harmony and the rhythm of the club spirit:

Keep us, O God, from pettiness; let us be large in thought, in word, in deed.

Let us be done with fault-finding and leave off self-seeking.

May we put away all pretense and meet each other face to face, without self-pity and without prejudice.

May we never be hasty in judgment, and always be generous.

Teach us to put into action our better impulses, straight-forward and unafraid. Let us take our time for all things, make us grow calm, serene and gentle.

Grant that we may realize it is the little things that create differences; that in the big things of life we are as one.

And may we strive to touch and to know the great common woman's heart of us all, and, O Lord God, let us not forget to be kind.

To this we would add another plea for musical clubs.

Let us use our music for the good of mankind and the worship of the Almighty, so that all who know us may realize the power and the joy and the inspiration that come from music.

The Musical Dictionary Habit

NOAH WEBSTER (1758-1843) is said to have made \$12,000,000 from his dictionaries and spelling books. The original Webster was only a fraction of the size of the present International Dictionary. If Noah Webster lived in this day of cross-word puzzles, his income would be multiplied ten times. Nothing has ever worn out so many dictionaries as the cross-word puzzle craze. Some publishers have even gone to the extent of putting new jackets and covers on their old dictionaries and putting them upon the market as "Cross-Word Puzzle Dictionaries."

The habit of consulting the dictionary is one of the best possible mind expanders. Every music teacher, every student, should possess a good musical dictionary and a good musical biographical dictionary. The Oriental proverb, "The confession of ignorance is the threshold of knowledge," is the wisdom of some age-old seer. Don't be afraid to run to the dictionary. Get the largest and best dictionary you possibly can; but, if you cannot have the fine six-volume Grove Dictionary, get the next best work within your means.

Moritz Moszkowski

(1854-1925)

THE death of Moritz Moszkowski, on March 8, came as a sad relief to those who knew him best. This inimitable master of smaller forms was destined to spend his last days in terrible agony from a throat disease which made every breath a pain. American musicians came nobly to his aid, when his desperate straits were learned. ETUDE friends contributed to his welfare, through a subscription conducted by this journal. Therefore, through the help of these musicians and his professional confrères, he was saved the terrors of poverty in his last hours.

Moszkowski was so well known, and so much has been written about him, that it is not necessary to make further comments here. During his life he was a fine friend of THE ETUDE, contributing frequently and reading the journal regularly, as his many letters of advice and suggestion testify. His delightful compositions form a permanent part of the literature of the piano.

Musical Contests

WE WERE just about to make the inane comment that "This is the age of contests." When was there a time when there were not contests? All life is a contest or a constellation of contests. Contests began with the protoplasm and is destined for eternity. The gladiators may be crawfish or Zeppelins; but the contest goes on in war or peace.

There is no word-measure by means of which we can estimate the value of contests to the world, nor can we determine the extent of their devastation.

The very word "contest" implies that someone must be vanquished.

What is the issue?

How often we see the defeated contestant in after years triumph over the successful one. Think over this paradox.

In war the vanquished often have to pay terrifically for their defeat.

Witness our own South, which only after sixty years is coming into its own. Yet who can write on the books of time and say whether such a defeat was destructive or profitable to those who suffered it?

Germany has been in the depths of her post-war struggles. Will that war make the German people a stronger people, as it seemed to make the French after the Franco-Prussian War? Who knows? It depends largely upon whether the loser is a "good sport."

That is the whole problem of contests.

If the spirit of good sportsmanship is promoted, the loser is inspired rather than crushed. Perhaps this is the reason why musical contests have flourished in Great Britain, where the tests of sportsmanship seem to surpass those of some other parts of the world.

The musical contest idea, whether we find it in bands, in orchestras, in choruses, in individuals, or in the many forms which have distinguished the Welsh Eisteddfod, has gradually come over the seas to America and Canada; and we may expect more, and still more contests.

A huge city-wide musical contest was made part of New York's last Music Week. It was a notable success. In the nation as a whole the National Federation of Music Clubs has been conducting contests for over a decade. The plan of reaching up gradually from local contests through State contests and district contests to the great national contest is one which has

been very carefully and commendably developed. The State contests will be held between the fifteenth of February and the thirtieth of March. Those who contemplate taking part in these important contests should write to E. H. Wilcox, Chairman, North Dakota University, Grand Forks, N. D., for the leaflet giving full information. The finals will be held in Portland, Oregon, in June, 1925.

Peace-time contests are invaluable. They foster a friendly, instead of war-like, spirit. They provide outlets for natural racial emotions and rivalries that might otherwise find expression in fire and sword.

Dreams, Dreams, Dreams

DREAMS are the soul of great art.

The artist who has never dreamed, never soared to Elysian heights.

It is the dream, the inner-seeing, that enters the being of the creator and the interpreter and seems to float him to higher levels.

We have no sympathy with any system of musical instruction that suppresses dreams. The only excuse for the hard and necessary grind of technic is to make your art-dreams come true.

Take your student by the hand and point out that the road to the dream world of music is over a hard and stony path often beset by cruel thorns leading to the fairy vision beyond.

Because teachers of music do not inspire their pupils to follow these wonderful figments of fancy many complain bitterly that they do not succeed in getting the young folks to practice. Who wishes to ding-dong away at practice unless something very wonderful can be gained thereby?

A great many of the most beautiful things in music are clothed in a fabric of dreams. Most of the great works of musical art have come from dreams.

*"One of those passing rainbow dreams,
Half light, half shade, which fancy's beams
Paint on the fleeting mists that roll
In trance or slumber, round the soul!"*

Ah! rare Tom Moore, how beautifully you dreamed those lines.

Kill the dreams of youth and the flower of art withers as though touched by an icy blast. Perhaps the greatest teacher is the one who inspires the greatest dreams and then shows how to work to realize them. Montaigne must have had this idea when he wrote:

*"I believe it to be true that Dreams are the
true interpreters of our Inclination; but there
is art required to sort and understand them."*

A Notable Career

Music Singing Societies in Europe and America are extending congratulations to Max Meyer-Olbersleben upon the celebration of his seventy-fifth birthday last month. No man during the last half century has written more widely-adopted male choruses than this genial and scholarly Bavarian, for many years the director of the Royal School at Würzburg. Excellently trained in the highest musical ideals from his boyhood, a pupil of Cornelius, Rheinberger, and Franz Liszt, a master of modern counterpoint and a director of note in Europe, Meyer-Olbersleben has countless friends and admirers wherever his fame has gone. Two of his American students later became editors of THE ETUDE. In 1909 he visited America as the Prize Judge in a great Sängersfest in New York City. His compositions include several operas, symphonic works and a great deal of interesting and instructive work for the young. He is still in the full vigor of life, producing new works and teaching every day.

Marco Enrico Bossi

NOT since the death of Giuseppe Verdi has Italy suffered such serious musical losses as during the last six months. Its greatest contemporary masters of the art, Puccini and Bossi both passed away unexpectedly in this time. Puccini rose to his greatest heights behind the proscenium arch and Bossi in the realm of the cathedral. While Bossi was not so widely known as Puccini, his genius was no less great. His organ works, his masses, his works for chorus and orchestra, all indicate a mind of great breadth and technic of the highest order.

Maestro Bossi came to America at Christmastide last year, through the initiative of the Wanamaker organization which had arranged to have the famous organist play upon the wonderful instruments they maintain in New York and Philadelphia. Shortly after his arrival he was taken ill but seemed to regain his health completely so that he was able to conduct and play some magnificent programs. His "Paradise Lost" was presented in Philadelphia with a large Chorus, orchestra and the huge Wanamaker organ. It is a work of epic ideals and rich and beautiful color. Bossi was as far ahead of the art of Donizetti and Bellini as Brahms was ahead of that of Franz Abt.

Bossi was born April 25th, 1861, at Salo, Brescia, Italy. His father was a noted organist. The young man studied at the Liceo Rossini in Bologna and at the conservatory in Milan. One of his teachers was the great Ponchielli. The demand for his services as an organist became very great; and his compositions for organ are known around the world. He was an admirable teacher and became the director of two well-known conservatories in Italy. As a composer, his works are fresh, original, virile and lofty in sentiment. He succeeded in being a modernist without irrationality.

During his recent visit, your editor had many conversations with Maestro Bossi, in his native tongue. He was a man of the most intense sincerity, great mental agility, and strong emotional force. With it all was a fine gentlemanly demeanor that one might expect of a real nobleman. Once at the keyboard, he was totally lost in his art, oblivious to everything around him, going from one composition to another as though continually inspired by some great external force. Rarely have we met a man so devoted to art and so thoughtless of his own personality. He made a special trip to Philadelphia to conduct one of his works for the Palestrina choir, directed by his friend and pupil, Nicola A. Montani. The last meeting with the master was at a performance of "Fedora" at the Metropolitan Opera House in New York. Mark Hambourg, the famous piano virtuoso, and Maestro Mauro-Cottone, a pupil of Bossi were in the box. It was a splendid opportunity to gain an insight into the brilliant and highly trained mind of a really great musician. His criticism of the creaking Giordano opera was kindly and human. His own outlook on Music was so far in advance of his confrère that he might easily have been patronizing. Instead he showed his greatness by sympathetic appreciation.

Baby Masters

MRS. LEO ORNSTEIN (Pauline Mallet-Prevost), in a most interesting address before the Philadelphia Music Teachers Association, discussed modern methods of teaching children. She feels that the little ones should begin to attempt to compose at the very start of their work. In other words they should play around the keyboard, finding little melodies, finding notes that sound well together, and be led the while into making little tunes which are an expression of themselves rather than the imitation of others. It is surprising what pretty tunes some little tots actually do produce. Effa Ellis Perfield, Anna Heuermann Hamilton, and many other child specialists, have worked from a similar angle. Mrs. Hamilton's excellent book, "Composition for Beginners," tells the teacher just how to go about producing the best results in teaching very little tots how to make little melodies and harmonies. Many teachers have found this to be a delightful book.

What Makes Piano Playing Difficult?

By the Noted Virtuoso, Pianist and Teacher

ALEXANDER RAAB

Alexander Raab is a gifted and scholarly pianist and virtuoso of great brilliance. He was born in Hungary and educated musically at the Vienna Conservatory and under Leschetizky. He has played with great success in all parts of Europe. In 1911 he made a tour of Russia with Kubelik. In England his recitals met with distinguished success. Coming to America

during the last decade, he has settled in Chicago and has since been one of the foremost teachers in the western metropolis, where he is on the faculty of the Chicago Musical College. Other interesting articles from Mr. Raab will appear in THE ETUDE in the future. THE ETUDE is continually endeavoring to present new ideas from new writers from world music centers.

In a theory-book Richard Wagner is quoted as saying that it is possible to teach *how*, but not *what* to compose. This emphasizes the fact that ideas cannot be taught. The only teachable element in art is its technic.

Talent and genius are inborn. Acquired technic enables the artist to present his gift in individual expression. However, there is no doubt that help can be given, not in an artistic sense, and even to a genius, by the right guiding influence. Musical taste can be developed to a great extent and also the ability to listen to and to hear music in the right way.

I have seen remarkable improvement in the interpretative ability of young instrumentalists who were fortunate enough to strike the right guidance for their studies. Of course, artistic qualities were latent in them, as artists cannot be created by teaching, though teaching may awaken and improve dormant talents. The test of the born artist is the way in which he uses the acquired technic.

Leaving artistic questions aside for the moment, and speaking only of the teachable part of art, its technic, let it be clearly understood that the word technic is used in a somewhat limited sense. I cover with it only a highly *stabilized* and *dependable* mechanism. No other kind of mechanism is of any use. To give the student such a technic is the highest achievement of teaching. To acquire such a technic is the greatest support a gifted student can get from outside help. Of course, no conceivable perfection of technic can prevent the disturbing influences of indisposition, "off-days," peculiarities of different instruments, and so on. The greatest and most experienced performers are sometimes the victims of adverse influences. It would be superhuman if they could avoid them. But the stability and dependability of technic—though unable to protect the performer from such influences—will certainly diminish their effect.

What Can be Taught

The fact that technic is universally recognized as the only teachable and learnable part of the art of piano playing leads us to expect good technic from every serious pupil of every good teacher. Yet we cannot deny that, in spite of serious and ambitious efforts, the majority of students do not acquire it; and the Concert-hall is still the only place where we can find a display of perfect technic. This phenomenon is the more puzzling since there cannot be any other group of teachers surpassing the piano teachers' group in the number of intelligent, progressive and patient members.

And what a library of publications has been devoted to technic! Numberless books on piano playing and collections of exercises have been published, bought and used. There was hardly a pianist or instructor of fame who did not publish exercises or some other matter on technic. Even Brahms added two volumes to the available material. Yet, how doubtful the results!

Involuntarily we are driven to ask whether technic is so terrific a problem as to be nearly unsolvable for so many!

Eliminating Obstacles

Hundreds of young people have been enthused by great pianists, have determined to "get it," yet failed. To find out why they failed we must first eliminate those obstacles which, although serious, are not serious enough to account for the failure. Many a hard practicing, ambitious student is driven from house to house by tortured neighbors, with whom one cannot help to feel some sympathy. Others have suffered from unavoidable changes of teachers representing opposite "schools" and "methods." Neither these, nor numberless similar difficulties are sufficiently important to account for the unsatisfactory results of years of honest effort.

Many students, who after ten to fifteen years of conscientious work, with quite a respectable repertoire at their command, feel utterly uncertain of their technic. One day they will play some difficult composition to their complete satisfaction and find themselves next time utterly unsatisfactory with the same composition. The student, knowing how much time and effort he applied

to studying the piece, is naturally puzzled by such an experience for which he does not find any other explanation but his lack of real talent.

The trouble is that talent in itself does not guarantee good playing. How many talented people play often very badly! We must, on the other hand, be careful not to mistake mere physical dexterity for talent. Naturally skillful players are not always the most talented ones. Many a clumsy student who had to work hard to acquire what the skillful pianist had got by nature, rose as an artist far above his showy competitor, often to the surprise of his own teacher. If it were possible to estimate the time and energy spent in the whole world, at the piano, in the effort to acquire a sound and reliable technic, we would get staggering figures. The results are certainly not in proportion to the effort.

The incongruity between the effort and the failure to acquire technic has led to experiments with different



ALEXANDER RAAB

methods. The generation before us sought their salvation in scales and arpeggios. Schumann wrote about the futility of spending hours practicing them. Faith in exercises as means to acquire a safe technic has been shaken more and more; and nowadays we find a marked distrust in them. We even seem to approach a desperate extreme. Intelligent teachers and students begin to reason somewhat like this: "If practicing exercises conscientiously and laboriously for years does not give a perfect technic, something must be radically wrong."

And here we arrive at the question; "What is it then that makes piano playing difficult?"

There is one fundamental reason. *Our unnatural physical behavior and attitude at the piano.* To some people this explanation may seem exaggerated or too simple. Yet, it contains in a nutshell the chief reason why piano playing is so difficult.

Of course there are many other elements of difficulty, but within the limitations of this article I wish to concentrate on the one which seems to me more important than all the others together. No amount of practicing—even the best exercises—can help to acquire a reliable mechanism, if the student does not start with the right physical attitude at the piano. It is very rare to find students who use their fingers, hands, wrists and arms in a natural way, while playing. Most of them "hold on" more or less tightly to their arm or elbow. This unnatural attitude makes natural movements impossible, from the very outset. I often wish one could show by

X-rays under what tension the body is held. It would perhaps convince some players that they cannot expect to play perfectly and exactly in such an unnatural attitude of the body. Watching the efforts of some of these hard "working" youths, one must get the impression that piano playing is some sort of of unnatural exercise.

One of the most frequently observed bad habits at the piano is the drawing up of the shoulders. Nobody would expect sureness in any other kind of physical action if that part of the body which is supposed to perform it would be halfway withdrawn from the object of manipulation during the performance. If the arms are drawn towards the shoulders, pulling with them the hands which should be comfortably placed on the keyboard, one cannot expect exactness of execution, even if careful practicing has preceded the performance.

"Why do you do that?" I once asked a new pupil when he drew up his shoulders and arms, prepared to attack the piano. "What do I do?" he asked blankly. He had not played a note yet and could not guess what I meant.

"What do you do with your shoulders and your arms?"

"Nothing," he answered, greatly puzzled and obviously annoyed with a teacher who found faults before he heard the pupil play.

"Nothing?" I repeated, "Will you get up, please?"

Down came his shoulders at this request and his arms hung easily and naturally from his shoulders. "That's right," I said, but saw that he didn't know what it was that was right.

Flying Hands

"Now sit down again and play." He approached the chair with a perfectly natural motion, but no sooner had he drawn the chair under himself than his shoulders went up again like a lift-bridge at an approaching steamer.

"There you are again! Why do you do that?" I gave him time to find out what I meant; but the drawing up of his shoulders was already so much of a habit with him that he did not realize at all that he was putting his body into an unnatural position.

Another rather frequent bad habit is the wild throwing up of the hands from the keyboard into the air. As if piano playing consisted chiefly in fancy motions of hands and arms in the air. Many players would be puzzled about the purpose of such "expressive" motions if they could see their playing on the screen. I have seen pianists, even gifted ones, throwing their hands up to the ears.

High or Low Wrist?

Of course the other extreme of "sticking" all the time closely to the keyboard without ever lifting up the hands is just as unnatural and prevents free and natural motion. "Flying" over the keyboard, barely "touching" the keys and never "feeling" them is one of the worst habits of pianists. It results in leaving out notes in passages, to the great surprise of the player who felt that he had worked hard enough to achieve perfect playing.

I am sure there is no piano teacher in the country who has not been asked by some of his pupils whether "high or low wrist" is to be preferred; or, whether the fingers should be "curved or flat," and which position of the hand is the best and most nearly correct? Imagine anyone trying to play a whole composition with hands and wrists held all the time in the same position, with fingers kept through the whole performance curved or flat all the time. Playing in such unnatural positions overburdens one set of muscles which become therefore quickly tense and tired. The hands and arms are not able to find the easiest position for every run or chord which would be the position which distributes the work evenly over all the muscles concerned.

Many more examples of unnatural behavior at the piano could be mentioned, but it is not necessary to go further to illustrate the point in mind.

Isn't it not strange that just pianists should develop

so many unnatural habits? Of all the musical instruments the piano lends itself to the most natural handling. Sitting before it on a comfortable chair we are able to follow our hands with easy motions to the right or the left. Occasionally we can even lean back. How different it is with the violin, for example. There is hardly anything more unnatural than the position of the left hand with the right arm held up in the air for bowing. Think of the 'cello, where one sits behind the instrument and plays in front of it; and the double Bass where one has to stand behind the instrument, pressing the fingers sideways to it and sliding vertically to the next tone. Or think of having part of the instrument in your mouth! Yet I must admit never to have seen any other instrumentalist going through the absurd contortions some pianists are indulging in.

The Easiest Way is Best

The reason is perhaps that these instrumentalists are during their studies more concerned to find out how to handle their instrument in the best and easiest way than in puzzling whether "the hand should be absolutely quiet, or the fingers lifted high." For the pianist as for every other instrumentalist it is of supreme importance to start piano practicing and playing by handling the instrument in the best and easiest, that is, in the most natural way. To detect the tendency to unnatural behavior which might lead to habits endangering future perfection is one of the most important services a teacher can render his pupil. Preventing the pupil from acquiring such habits means also saving him much struggle and discouragement.

To tell a student that "everything will come out all right in time if he only works hard" is a great mistake. From the very beginning of the child's piano playing up to the highest grades the natural behavior at the piano must be watched and preserved if we want to assure the greatest amount of success.

Many an inexplicable difficulty in the playing even of great artists can be traced to mistakes made in the preparatory period of their studies. A wrong foundation cannot insure a firm building. Naturalness of action is not generally recognized as the most important thing, and in fact an absolute essential for reliable playing. Piano teachers must see to it that its importance be emphasized. A child playing with tension in its hands, arms and muscles, with jerky, unrythmical motions, has a doubtful future as an artist. No such student can ever acquire the effortless, sure playing that we admire and enjoy in the great pianists' performances.

Schumann said in his famous Rules: "If you do not 'play with' the piano you do not play the piano." Let us always remember this and take it as a warning, not to labor but to *play* the piano.

Lessonettes

By Eutoka Hellier Nickelsen

1. To preserve the rhythmical flow in a long retard, establish the tempo, measure by measure, rather than note by note.
2. A trio in instrumental music suggests variety in form and does not imply that only three voices are being introduced.
3. Playing a composition from memory, with the metronome, insures a firmness of technic.
4. To promote rapidity in a brilliant passage of octaves, use the first and fourth fingers for all black key octaves and the first and fifth fingers for all white key octaves.
5. To add an artistic touch to the waltz, lengthen a trifle the second beat and shorten the third beat.
6. The four-part hymn tune affords excellent material for simple lessons in harmonic analysis.
7. The *coda* is a postscript; merely an added thought given to a composition by its composer.
8. The *appoggiatura* is played "on the beat."
9. A hooking process of the fingers is necessary when chords are present that contain a given melody note requiring special emphasis.
10. Upon completing the performance of a composition, the fingers should not leave the keys until the damper pedal has been released.

"To pander to the idiosyncrasies, real or supposed, of prospective audiences is certainly the worst possible road towards artistic discipline."—M. D. CALVOCORESSI.

The narrowly trained, one-sided specialist, whose only enjoyment lies in the performance of music or in talking about it, has little chance to command the right sort of position in his community, be it large or small.

—KENNETH S. CLARK.

How the Busy Teacher Can Develop His Hearing

By Alexander Henneman

It is not merely regrettable, it is very unfortunate that so many professional musicians have a poor sense of pitch. To ask a busy, tired teacher to make a course in sight-singing and ear-training is unreasonable; and, if he lives in a small town, there is no instruction to be had in this, the most important branch in music. Though the most important, with many teachers it is the most neglected subject in the curriculum.

This regrettable fact impressed itself most forcibly on me, but since so many teachers have been helped by a simple scheme, perhaps a wider dissemination of the plan through the columns of THE ETUDE would be desirable.

No teacher need despair for his lack of pitch-discernment; and since no good musician has yet attained too great a mastery of the sense of musical hearing, the scheme is good for the poorly and the richly endowed musician.

The procedure suggested is not only simple, effective and interesting, but it also lends itself to endless enlargement. It is positive in its results and costs nothing, not even extra time; and since it makes a better musician of the teacher, he in turn will be a better teacher to his pupils and so they too will be benefited. Furthermore, every teacher soon induces his pupils to do the same and better musicians result. What is this wonderful scheme? It is not wonderful at all. It only calls for persistence and application.

Let us take as an example, a teacher who is uncertain about the intervals of the major scale when he hears them. Need he despair? not at all! Let him take heart and devote five minutes at every lesson to ear-training along the following stages:

While the pupil is playing a simple piece or exercise, look away from the notes and keys and mentally name the tones of the melody as they are played. The Clementi Sonatina No. 1, would then be C E C G G, and so on. If the pitch is lost, look at the notes and get a new start. The simpler the piece the better. In fact, a piece that the teacher has taught often and knows well is a good one to begin on. The beginning must be easy, so as not only to establish confidence, but also to bring to the mind a succession of tones that are more or less familiar. If this is done a few minutes at each lesson, a habit is established and the mind will do it unconsciously at all times, which is as it should be. Music to the musician should be like a language. He should know and recognize the tones of music as he does the words of his mother tongue.

Having acquired the faculty of being able to name the tones of the melody a more difficult problem comes next.

And here a warning must be given against demanding too much at once. This is a grave error and causes

needless discouragement. If there is no fun in the game, then it is too hard and it must be simplified. The greater number of times the guess must be right or the individual desponds and all is then lost.

But to come back to our next problem. Having acquired the faculty of following the melody, the next step is to hear the bass. This is best begun on the tonic. Let us say the piece is the *Minute Valse* of Chopin, in D flat. Decide that you will recognize the D flat in the bass wherever it occurs. When this is possible, next take D flat and A flat and lastly attempt all the bass notes. In a *Valse* the ear has time between bass notes to anticipate the next tone; and compositions that sound a bass singly, in regular time intervals, are best to begin with.

When the single bass tone can be detected the next step is to develop harmonic hearing. That is not as hard as it may seem. Again, do not ask too much at the beginning. This should be begun on very simple pieces in which the chords are well marked and the harmonies few in number.

Decide on the tonic chord. Let us say, the piece is in C major. Try to name it every time it sounds. Do not, at this stage, attempt any other harmony than the tonic chord, C E G. There is more to music than merely being able to recognize a harmony. The gift of anticipating the next harmony from the appreciative standpoint is of greater value. And this is developed at first by limiting the attention to one chord only. Next comes the dominant chord. Ignore the tonic and every other chord and center on G B D. Now listen for the tonic and the dominant. Next train for the subdominant F A C. Having acquired this then take up the three triads; and, lastly, try to name all harmonies as they come. But name them! Do not merely think them. Call them out to yourself; and never look at notes or keys until *after* you have given the name but are then uncertain if you guessed correctly.

At times ask your pupils to name the tones or chords while you play. Tell them that they must at all times *hear* their own music; not merely *see* it; which is all most music students do. This will open up a new field to them and in time music will react on their minds and their understanding as do the words of their mother tongue.

The surprising results I have gained by this simple scheme anyone can attain. A warning is in order against trying to solve problems of a more difficult nature than have so far been mastered. Not only is it disheartening to fail too often, but also the many vague and indistinct impressions rushing in on the mind confuse and distress; and, instead of a satisfying progression, there is a disappointing retrogression.

My Card System

By R. L. F. Barnett

THE greatest time and nerve saver that I use in my teaching is my card system.

Every teacher of experience knows hundreds of worthwhile compositions that have been used in teaching; but without something to keep the whole list constantly in view she will fall into the habit of using a few things over and over again until it is impossible to put any enthusiasm into teaching them.

How often the teacher says, "Beatrice needs a piece with some good arpeggio work in the left hand. The only suitable one I can think of is written in sharps and she really ought to do something in flats." The result is that Beatrice gets an overdose of sharps simply because a certain piece which was exactly right for her needs has temporarily escaped the teacher's over-worked memory.

Here is a solution. Keep on hand a supply of 8 by 5 inch cards ruled on one side. When a good teaching piece is found write the composer's name, the name of the piece, the key and opus number, also the publisher's name and number of the composition as cataloged, at the top of the card. Below that write the time signature, tempo mark, kind of notes, then the kind of work that will be accomplished by practicing the piece, number of pages, grades of reading; in fact, everything that may serve to jog the memory as to the value of that piece. On the back of the card make a staff (with a music pen which makes five lines at once), on which write one or two measures of each theme. Then file the cards according

to keys; or some may prefer filing alphabetically or by composers, or according to the type of piece, as: scale study, Arpeggio, Staccato, Octave, Phrasing, Legato, Pedal.

In this way a varied list from which to select will be always at hand. If after long use a piece becomes hackneyed, put it away in the back of the file and substitute something else until there is a real desire to use that piece again. If a piece does not wear well discard it as being not sufficiently interesting to warrant asking a pupil to spend hours of practice on it. Destroy the card and thus keep the list clear of undesirable material. Occasionally a piece goes out of print. In that case I do not destroy the card, but mark it so that I will be reminded not to re-order.

Much as this system helps the teacher, it helps the dealer more. When ordering do not say "Send me a Berceuse by So and So," leaving the dealer to hunt through that composer's works to discover that the Berceuse is listed as a Cradle Song. Refer to its card and then order "Cradle Song in G" Opus 21 by So-and So, published by _____.

One piece added each week means a great gain of material in a year's time. The main thing is to be sure that a piece is musically worth while before adopting it; for no matter how much technical material there is in a composition, to practice it is to take a step in the wrong direction if it does not help to raise the standard of musical appreciation.

Practicing for Perfection

By H. ERNEST HUNT

[The following is an extract from a series of lectures given by the Author at the London Training School for Music Teachers and thereafter published in book form under the title "The Living Touch in Music and Education."—E. P. Dutton & Co.]

Points on Practicing

PRACTICING has two objects. In a general way the purpose is to secure a perfect performance, but there must be the more immediate object of engraving a perfect record in the brain. The performance is merely the reproduction of the record, just as in the gramophone, and no power on earth can ever make the performance better than the record. Those who are familiar with the process of recording for the gramophone will know what extraordinary care must be taken, and to what endless trouble all those concerned will go. They realize the extreme importance to be attached to the perfect engraving, as the person who engraves on his own brain by practice frequently does not.

Taking Supreme Care

Any imperfection in the brain record must come out in performance, for neither arms, hands, nor fingers move themselves. Their motion is the muscular response resulting from a nerve stimulus which is supplied according to the pattern in the brain. Imperfections, therefore, must ultimately be referred to the brain. Here are the mistakes, the blurs, the gaps in memory, and all those discordant elements which go to mar a performance. All this serves to emphasize the importance of taking supreme care during practice over the engraving of the record in the brain.

Concentration

This necessity for care demands concentration, and the attention must be directed solely to the matter in hand. We cannot afford to allow the attention to be distracted, to wander, or to become diffused, for all these simply invite imperfection in the record. It is also necessary that the practice, especially in the early stages, should be slow, in order to be perfectly accurate. To sacrifice accuracy for speed is one of the greatest mistakes that can be made. Every slip or mistake that we make owing to our endeavor to go too fast is engraved permanently, and can never be completely erased. We may put it right on the next occasion, but the net result is then that we have done it once right and once wrong. The two cancel each other out, and we have actually done nothing at all except to confuse the issue so that we can probably never get a perfectly clear pattern.

Making Patterns

In this light it is a great fallacy just to "hum things through," or play them through "something like" on the first occasion. This, indeed, is the most important occasion of all and the one which we should endeavor at all costs to make as accurate and perfect as possible. There is a little proverb which says:—"First to come, last to go," and it finds its analogy in all psychological work. If the mistake comes first and the correction follows after, the correction, being last, is the first to vanish; then we are left with the original mistake. Notice how, when having made a mistake and having subsequently rectified it, we, to our chagrin at our performance, make that original mistake again, in spite of our best will and intention. The flurry or the nervousness, the fatigue or the ill-health, have taken away the later correction and left the earlier mistake. We cannot too strongly urge that the first making of the pattern should be done, not carelessly, but with scrupulous accuracy and regard.

Regularity

Regularity of practice is a condition of the best work. There is a rhythm of conscious taking in and subconscious assimilation, just as there is a rhythm between eating and digestion. When this rhythmic regularity is kept, the best results are secured; but where it is disturbed there comes a falling off in the progress. An hour a day regularly is far better than two or three hours at a stretch with irregular intervals between. All nature works in a rhythm without strain or fuss, but whenever rhythm is destroyed by irregularity the efficiency of the working is surely disturbed.

The "Don't Care" Attitude

Attention should also be paid to the mood in which we practice. The "don't care" or slipshod attitude is fatal, nor are we likely to secure results of beauty if we are in a bad temper or depressed. All art work demands a certain sympathy, and where the emotions are tuned to a harsh or undesirable note that sympathy will be conspicuous by its absence. Even the room in which we practice will have its atmosphere and its own particular effect upon us. The best work is done in our own accustomed room, where we have generated our own "conditions." But for a sensitive musician to have to do his practice on an unsympathetic instrument in a room full of glaring examples of inartistic taste, is to ask him to do his work under conditions that render good work impossible. The temperature of the studio or room should also be at a comfortable level; if it be too cold, or too hot, again the work suffers. Practice during fatigue is valueless or even worse, for the inaccuracy or inefficiency of the sense messages, both incoming and outgoing, render good results more than doubtful.

Technical Practice

Practice may be of two kinds, mechanical or mental. In the former case the impression recorded in the brain comes from the outside, through the ears and the various muscular actions and adjustments. In mental practice the stimulus is generated from within. A spot of lemon juice placed upon the tongue will immediately produce a flow of saliva; but the imagination can be made to picture that spot of lemon juice, and the same flow will be started. In other words, the stimulus from without and that from within alike produce the same type of result. This point is most important, for it means that we can engrave the record in our brain (and this, be it remembered, is the immediate object of practice) by our imagination, as also by our technical practice. The facility and definition with which this can be done will, of course, vary tremendously with the individual. Those people who have strong imagination and well-developed visual powers will naturally be able to secure greater results than those who are poor visualizers. Technical practice tends to dull the brain, but mental practice, on the contrary, calls for a development and increase in the mental powers.

Mental Practice

The advantages of mental practice are many and various, though we do not suggest that it can entirely take the place of technical work. There is, first of all, a saving of time, for mental work can be carried on at odd moments when access to an instrument is not possible; and, in addition, the mind working in thought can travel faster and cover more ground than is possible in the normal way. Secondly, it is a great labor saver, and reduces wear and tear to a minimum. It also saves the instrument and spares the neighbors' nerves. Thirdly, when we are working in thought we need picture no mistakes. Our fingers may make errors, which are recorded by memory, but there is no reason why the mind should picture anything but a perfect performance.

Mechanical Practice

If we set the imagination to work, we can picture our technic finer and more fluent than we have found it, and if we practice this higher standard of technic mentally until it acquires dominance in the mind, we shall find that when we go to the instrument some of the imaginative technic has become a reality. We would suggest that at first a small portion of the time hitherto given to mechanical practice should be allotted to mental work and the result carefully noted. As the success becomes more marked, more time may be given to mental practice, and less to the mechanical part. Discretion must finally decide the proportion of time that may best be allotted to each kind. In mental work, sit comfortably in a chair with the minimum of outside distraction (for example, in a quiet room with the light dimmed). Then depict in as vivid, definite, and clear a manner as possible, all the mental and muscular actions that would be carried through in actual performance, though no motion is actually made.

Sequences

The experimenter will come upon many other points; for example, in cases of stress and emergency the mind seems to have the power of seeing many things simultaneously rather than in sequence. At any rate, if they do follow one another, the mental pictures move with such rapidity that they might be correctly described as "flashing" in the mind. It may be suggested that just as a musician grasps a whole sequence simultaneously, so with the development of this power of mental working it may be possible to review and rehearse in a simultaneous picture a whole passage, or even a movement that might take two, or three, or more minutes in performance.

Imagination

On the emotional side, imagination can obviously take us to heights we do not ordinarily scale. Such limits as there are to mental working arise from the senses and from the general restrictions of thought and behavior that hedge us round. These, in the imagination, can be transcended, and the emotional message can be enhanced, and shades of delicacy introduced to make a rendering certainly finer than our usual. These patterns, we suggest, can be engraved and engraved again until they become as paths in which the thoughts will run, and thus they will enable us to reproduce some degree of the emotional achievement we have been rehearsing.

Flexibility

If we take the concrete point of flexibility, whether in finger or in voice, and make reference to a passage which we have found difficult, we may try the experiment of dropping all muscular work and resorting to mental. We rehearse the passage through vividly, half a dozen or more times, picturing the desired flexibility and ease that we would possess, making sure that the picture is very real and as clear as we can possibly make it. Then keeping that picture of freedom quite definite in the mind's eye we try the passage through on the instrument or the voice. The half a dozen mental reproductions will probably have made the passage distinctly easier, and though such an experiment is but the simplest of beginnings yet it will serve to inspire us with confidence by the demonstration that there are at any rate possibilities in the method.

Staleness

Mental practice will also enable examination pieces or other items to be kept up to concert pitch in a technical way without any danger of their growing "stale." Staleness comes from the over-repeated sense impressions, to which the mind gradually ceases to respond with the original vigor and interest. Any external stimulus ceases after a time to produce the same effect and reaction; but mental work, since the stimulus comes not from without but from within, can always be kept fresh, full of vigor and interest, right up to the moment of performance. The technic generally can be kept up to standard also in this way. In fact the whole question of mental working is merely in the experimental stage, and, with the vast resources of the subconscious mind as yet unexplored, it is quite impossible to set limits as to what may or may not be done. But it is certain that here is a vast and very profitable field for research and exploration, and it is possible to say that, so far as experiments have been carried at present, the results are astonishing and exceedingly full of promise.

Perseverance

As to perseverance, that is just a matter of how one perseveres. To persevere at pulling up the rug while standing dumbly on the other end is as futile as anything I know. And yet, figuratively speaking, that is just what many people who study are doing all the time.

Health is a vital factor in any career. Yet, to say that all great artists have been in fine physical health would be perfectly absurd. Beethoven wrote some of his greatest things while sick in all ways. Schumann, too, was not well for the greater part of his life, and Chopin wrote superbly when in the last stage of consumption. I think it quite in order to conclude that good health is important to all successes, but not inseparable from them. There are too many sick successes to believe otherwise.

Taste is tremendously important in the pianist's career. The art of 'just enough' instead of 'too much'

or 'too little' is a fine art indeed. To hit the happy medium is the ambition of all sincere artists.

Temperament is an abused word. I once heard a very gruff old concert-goer say, 'Bah! Just another word for temper!' She was not far from the truth. If sincerity is included in temperament I think it makes an ideal situation.

Brains and right thinking are essential. Right thinking may be divided into two very important parts: (a) concentration; (b) self-criticism. These two divisions are indivisible. It has been said that absolute concentration is a mental impossibility. That may be true of 'absolute' concentration. But a general concentration is far from impossible and is highly necessary to any progress. To work while one works and relax when one is not at work is an accomplishment that leads to greater ones.

Self-criticism is the thing I should place immediately after talent in the list. The criticism of others is sure to be biased more or less by whether the critic likes or dislikes you. But it is really impossible to fool yourself entirely about your own shortcomings. I should say that self-criticism is a fine art and one curiously and unfortunately undeveloped in us all.

A Prelude to Practice

By Russell Gilbert

1. WASH your hands. If the piano keys are dirty and sticky wash them also.

2. Decide just how long you shall practice. Then divide up that time among the things that are to be studied.

3. Have a pad on the piano. If you think of anything that you must do after you have finished practicing, write it down so that your mind may be free.

4. Never begin to practice until you have swept from your mind all other thoughts than those of your lesson. Concentration is the secret of the artist's practice.

5. Think what your teacher told you to do, before you begin to play, not afterwards.

6. When you feel drowsy and your mind refuses to concentrate, walk around, or do anything that will cause the blood to circulate through your brain. Then you will be ready to resume your work. Little children need frequent breaks for exercise.

7. Do not thump the piano when you lose your temper over a hard spot. Play the passage more softly and slowly. The more softly you play a passage the more you will hear and appreciate the beauty of its harmony.

8. If people enter the room while you are at practice and annoy you, just play scales in fourths and fifths and they will soon find duties afar off. Words are unnecessary.

9. Always air the room before you begin practice. You cannot concentrate while breathing in bad air. Do not have the temperature over seventy at the most.

10. If your fingers are cold, rub them briskly and open and shut your hands quickly to start the circulation. Octave playing is good to arouse the circulation. Cold fingers must move at a much slower tempo than warm ones; but they can be just as accurate.

The Beat Before the First

By Helen Oliphant Bates

ALL things are measured by comparison. A note cannot be heard or felt as accented or unaccented until it is compared with another note. For this reason it is always advisable to count at least one beat before the first note of the piece. This insures a better start. If a piece begins on the second beat in three-fourths measure and you do not count the first beat you will come in with a thump where there should not be one. If your piece begins with a fraction of a beat before the first accent, as for example, three-sixteenths in 4/4 time, you should count the fourth beat and think towards the first beat. Then you will be sure to come in gracefully and play the three unaccented sixteenth notes in the proper relation to the first beat.

If the piece begins on an accented beat, you will not come in with enough precision unless you count and feel the unaccented beat before.

Conductors have to give a beat before the first to get their performers started together. Why not imagine that you are conducting every time you play a solo and give yourself a beat to work into the rhythm and spirit of the composition?

What is Music?

By Prof. F. Corder

of the Royal Academy of Music of London

My attention has been drawn to the following paragraph, which appears to me an example of vague, loose, gaseous writing only too common in journalism:

"Does music prove an aid in all branches of learning? A statement of amazing character comes from Oxford University. All the musical work at Oxford is done at Magdalen College. Here is the remarkable feature: Only ten per cent of the Magdalen students elect to take up music. But those ten per cent who have chosen music capture practically all the honors in prizes, scholarships and medals given each year by Magdalen. Let us analyze this. There are about one thousand students, let us say. One hundred take music. Nine hundred ignore it. Say there are two hundred honors. One hundred and eighty in every department, not only in music but literature, mathematics, history and science, are distributed among the one hundred. The other twenty are divided among the nine hundred. This condition was not the record of one year. It was the consistent record of thirty years in succession. Perhaps the pupils just naturally seek an understanding in music as essential to their well-rounded culture. Perhaps it is something else. Is it not possible that the influence of music upon the mental condition of the students gives them an alertness, a keenness, an imaginative flair which reacts upon everything they may have to do? In our own contact with music in schools, institutions, factories, etc., we have had definite reports of better results in all activities. Better mathematics reports, better history percentages, better results in carpentry, bricklaying, everything."

Now before we can comment upon this statement, we must have a clear idea of what is meant by the term music. The science of music and the practice of the art of music are two totally different things. The theorist and critic, the pianist, the organist, the orchestral instrumentalist and finally the vocalist are human beings with nothing whatever in common. To talk about one hundred students "taking music" presents no meaning whatever to my mind. The orchestral performer and the singer may be quite eminent in their profession, may have a brilliant worldly career, and yet may be wholly, densely ignorant of music. The theorist or the conductor may be profoundly acquainted with all that has ever been written or composed, and yet may be unable to put his fingers on the piano. To talk about "choosing music" or "taking up music" has little or no meaning when applied to these classes, members of which are never machine-made, but grow into their positions in life in all kinds of ways and under all kinds of circumstances.

Before attempting to discuss such a question as "Does music prove an aid in all branches of learning?" the

writer should, therefore, make it quite clear in what sense (if any) he is using the term music. Next, he should obtain more definite statistics as to the sense in which the term is used in the universities. I have had numerous pupils who have been or are intending to become undergraduates or graduates of colleges, and have always regarded them as a class apart. They have generally been very intelligent men; but I should hesitate to call them musicians. They have always chosen the theoretical department of music, not in the least because it interests them, but because it is an easy subject to "cram" for their necessary examinations. They have almost invariably been organists, who are, as I say, more brainy than musical. A brainy man is sure to do well in whatever subject he "takes up," whether it be counterpoint or carpentry; but, although it has been said of Mozart that if he had not been a musician he would have been an eminent mathematician, it does not in the least follow that the same would have been true of Beethoven. The latter, we know, was unable to cast up his weekly washing bill, except by making single chalk marks on the wall to represent the number of pennies, and then dividing them off in tens. No, a real musician may be of good, even transcendent ability in his own line, but I have never noticed that *therefore* he is clever enough to come in when it rains. He may be brilliant all around, or he may not, but I have never been able to trace any connection between his powers in music and his powers in any other department whatever.

It could have been wished that the writer in the *New York Evening Mail* had taken the precaution to collect some genuine statistics instead of the imaginary ones he presents in his article. I am personally unable to furnish any such, but possibly there are professors at Oxford whose opinion may be relied upon and who can furnish data which can be corroborated, or otherwise. The penultimate sentence of the writer's paragraph says: "In our own contact with music in schools, institutions, factories, etc., we have had definite reports of better results in all activities." Is this an attested fact? And what is the "music" which has had this result? Choral and orchestral classes, examinations in rudiments, or performances of jazz bands? I find it difficult to believe, somehow, that either of these would act as an aid to better results in mathematics, history, carpentry, or even bricklaying. I am open to conviction on this point, but I certainly should like confirmatory statistics. Fifty years of experience among musicians of all sorts fails to confirm the proposition; and the *Evening Mail* writer reminds me only of Æsop's town councilor debating the defense of the city. Being a cobbler, he said "After all, gentlemen, there's nothing like leather."

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"WHY should millions of people be deprived of what they adore—the tender, simple love ballad—because a few highbrows call it sickly sentiment?"

—GUY D'ARDELLOT.

"In the last half century the piano has developed into an orchestra by itself; and one now has a much better instrument on which to play. One is capable of producing nuances and color which were not possible before."

—MORITZ ROSENTHAL.

"Children must be taught to read music, must be sent out into life with full power of self-acquiring the message of the printed score, must feel what they see and what they hear, but the hearing must come first to prepare the way for the visual work of later grades."

—FRANCES ELLIOTT CLARK.

"Love for the classic and the best modern works must come from a study of both and from hearing them presented repeatedly by real interpreters, those who have a message to give. Such appreciation will add to the daily enjoyment and enrich the total of human life."

—JACOBUS.

Unless the player has imagination and can interpret in a more or less individual way, he better not decide on a public career. There are plenty of people who can play pieces full of notes, but it is the player who can infuse such life and beauty into those notes that they will grip an audience, who is destined for the profession of artist."

—GERTRUDE PEPPERCORN.

"It is a common experience in reading a book to discover that the author is expressing in clear language our own imperfectly formed thoughts; while in music the composer creates a picture made up of states of emotion, so that when we hear a fine composition well performed, we say to ourselves: 'This is what I have always felt but never could express.'"

—HAROLD BAUER.

"The clarinet is not only one of the most important instruments of the orchestra, but it is in fact absolutely necessary. Its beautiful quality of tone, facility of execution, extended range of compass and capability for expression, making it of such value to the orchestra that its absence greatly limits the selection of music that can be satisfactorily rendered. The community orchestra which lacks this instrument is precluded from much of the best in its repertoire."

—DR. PERRY DICKIE.

"I Simply Cannot Memorize"

Of Course You Can if You Know How and Sincerely Desire to Memorize

This Novel Article by

WILLIAM ROBERTS TILFORD

Tells You Some New Principles in Memorizing That Will Enable Anyone Who Can Remember His Own Name to Memorize Music

VITALIZE! Analyze! Test!

There are the three great words in memorizing. Vitalize!

Put that word at the forefront of all your plans for memorizing.

"Aliveness" is its Anglo-Saxon synonym.

We memorize in proportion to the degree of our Aliveness.

Try this out with one measure or one section from your favorite piece.

The first step is preparation. Do those things which make you alive, vital, intense, keen, alert, brisk, smart, quick in wits, ready and "snappy."

This calls for:

**Normal health,
Sufficient rest,
Proper digestion,
The right mental attitude.**

Most of the people who cannot memorize easily are sick and do not know it.

Others have atrophied memories, brought about by the fact that they have never made an honest effort to memorize or have never known how to go about memorizing systematically.

If the reader cannot memorize, it behooves him to find out very quickly in which class he belongs.

The mind is like a sensitized photographic plate.

The impressions upon the plate come through three channels:

**The Ear,
The Eye,
The Touch.**

The more sensitized the plate (the mind), the quicker are the impressions recorded. Substitute the word "vitalized" for "sensitized" and you will have one of the great secrets of memorizing.

Let us suppose that you have made sure that your health, your rest and your digestion are all right. This means that your blood circulation is excellent and that the brain will receive its quota of rich red and white corpuscles regularly. If you have learned the passage that you desire to memorize, the next step is to get your mind in right shape. Don't laugh at the good folk who tell us that we control our minds by averting certain thoughts. Before you approach the passage you desire to play, make the following asseverations:

I know that I can memorize this passage to-day.
I know that I am keenly alive in the highest degree.
I know that this is the most intense moment of my day.
I know that I must proceed slowly in order to have a clear mental picture.

The Real Test

The real test of memorizing is to set a definite time in which to accomplish a specific group of measures which your own judgment tells you should be accomplished in that time. Entirely too much time is wasted in memorizing. The work should be accomplished in a certain time, if at all. If you fail the first day, return to it the next day, and again and again. Always know that it can be done and that you can do it as well as anyone, if you persist.

The first piece to be memorized is the hardest. There is a technic in memorizing which seems to come with practice. If you have become accustomed to memorizing you will soon think nothing of memorizing in one session what might have taken a week before that time.

Do not, however, expect this to occur unless you cultivate increasingly your powers to compel yourself to be alive, vibrant with mental and muscular and nervous animation.

The accompanying diagrams show perhaps what is meant by this:

Figure 1 represents a measure as it appears to thousands of people who desire to memorize and who conscientiously give hours and hours to accomplishing it; but who will never achieve their purpose in their lifetime. These people either have sick minds or sick bodies, so that the memory is like the sands of the shore. Nothing makes more than a passing impression to be

wiped out the next moment. They see the measure they desire to memorize like this. It seems in a cloud because the mind is weak, or tired, or sick, or drugged with toxins due to lack of fresh air, exercise or good food.



FIG. I. How the weak, sick, or tired mind views a measure.

Figure 2 shows the measure as it appears to the more alert mind, but a mind not making any special effort. The notes are seen but they are still obscure in some degree. This is the kind of a person who repeats over and over like a parrot, "I can not memorize. I can not memorize," but who could easily memorize if the mind were intensified. It is as easy to intensify the attention as it is to turn up the light in a dimly illuminated room.



FIG. II. How the unalert or "scatter-brained" student reads a measure.

Figure 3 shows how the measure appears to the average student trying to memorize. The notes are all there and they are seen, but they do not stand out in bold relief as they do in Figure 4.

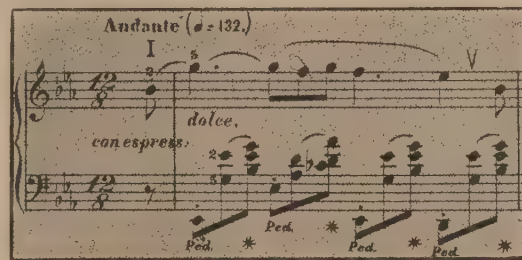


FIG. III. How the measure appears to the average indifferent student.

It is only a step from 3 to 4 and a very easy step. The practical teacher with younger pupils can make this step by very simple means. Some times a sharp clap of the hands will stimulate the average intelligent child. Some times an interesting story. In any event the mind must see and hear the measure with outlines strong, clean, sharp and clear.



FIG. IV. How the measure appears to the eager, healthy, normal student trained in modern processes of concentration.

Analysis and Memory

There seems to be little doubt that the analytical mind is one which has little difficulty in developing a good memory. When one meets an utter stranger in the street one receives a general impression of his appearance. One does not perhaps note any one feature or characteristic or coloration, unless these be particularly marked or exaggerated. Actors and artists assumed peculiar characteristics and dress in the olden day so that they would be remembered. If the reader will recollect how difficult it is for one to remember names and faces at a public reception he will realize how difficult it is to retain images in the memory without some analysis.

However, if the professional politician or the clerk of a great hotel meets you in a crowd he has so trained his mind to analyze your outward characteristics and your manners that he may surprise you some years later by calling you by name, although he has not seen you in the interim. It is his business to remember, and he does not see you as a conglomerate whole but as a group of features and habits, which group he analyzes and stores away in his memory.

How would such an individual with a corresponding training in music grasp the following four measures of a piano arrangement of Dvořák's "Humoreske." He would make such a category as this:

1. Signature: 1 ♯; Key of G.
2. Metre: 2/4.
3. Tempo: Poco lento e grazioso.
4. Dynamics: Leggiero—lightly.
5. Melody: Begins on tonic or first of scale.
6. Harmony: First measure tonic; second, subdominant; third, tonic; fourth, dominant.
7. Melodic Outline: The melody seems to surround the main harmonies of each measure.
8. Touch: The left hand is played staccato; the right hand, lightly with all rests observed.
9. Expression: There is a crescendo in the first measure but a decrescendo at the third and the fourth measures.
10. Pedaling: The pedal in the first three measures is employed on the first beat but released on the third beat.
11. Phrasing: How the slurs group logically connected notes.
12. Fingering: See that the right fingers are used.



Here are ten distinct features to help you remember. They are not unlike meeting a stranger and noting that the individual has: (1) Mouse-brown hair; (2) Lead-grey eyes; (3) A pug-shaped nose; (4) Large nostrils; (5) A firm jaw; (6) A stiff mustache; (7) Well-shaped ears; (8) A broad forehead; (9) A well-set neck; (10) Large shoulders, and, finally, that the individual's name is Peter C. Plummer.

In other words, you would be doing in music just what the hotel clerk would be doing with his customers to fix their names in his memory.

Test

Finally we come to the matter of testing. Here the writer has nothing new to offer. The tests must be reduced to a scientific basis. You will need a kind of

musical cash register to keep count. That is, if you can play a passage eight to one hundred times from memory without a blunder you have reason to be certain that you know the work. The kind of counter used is inconsequential. Peas, beans, checkers; marks on paper, anything will do.

Preparing a piece for performance at a concert is quite different from preparing it for a mere home repetition. Before an audience the nervous strain is such that one must be doubly sure. For this purpose the writer instructed his pupils to practice the piece to be memorized in this way until an unbroken succession of CORRECT performances could be assured. The principle involved is that of a lapse of time between each performance. For instance, the writer found that it was often possible for a pupil to play a composition through flawlessly ten times in succession. Yet the same pupil could not play the work well the first time it was requested after a lapse of time. Therefore this plan was followed with certain pieces, with excellent results:

Piece to be memorized, five minutes.

Other work, five minutes.

Piece to be memorized, five minutes.

Other work, five minutes.

Piece to be memorized, five minutes.

Other work, five minutes.

It should be remembered that a succession of correct performances was the aim. If there was one blunder the student started to count all over again. If the pupil was able to play the piece, let us say, six times in succession, alternating with other musical work periods five minutes in length, he then proceeded to extend the alternating work periods to ten minutes, then to fifteen minutes. Then he would strive to play the piece four times a day right every time; this would then be extended to four days in succession right every time.

The principle involved was that the student was working for a record and that every time the piano was approached he realized that there could be no time or opportunity for wishy-washy thinking, carelessness or indifference. Possibly this comes nearer to getting the pupil in the proper frame of mind for a real public appearance than anything else. During some ten years of pupils' recitals, there was not one instance of a pupil who had followed this method with any degree of conscientiousness who ever made a blunder in public.

Systematic Tests

Memorizing is recording and testing alternately and systematically. It depends:

1. Upon accurate impressions.
2. Upon accurate reproductions.

The more you habituate yourself to higher standards of accuracy in each process, the quicker you will learn to memorize. Moreover, the tests should be of three kinds, as well as a combination of three kinds. Let us illustrate:

The Ear Test

The ear test is one of the most difficult of all memorizing tests, and, paradoxically, one of the easiest. It has been found that children can retain with fair accuracy a surprising number of "rote" songs learned entirely by ear, although the same children may know literally nothing of any system of musical notation.

On the other hand, there are thousands of students who learn to play and memorize so that they can remember the printed page, or even the location of the notes on the keys, but who would have great difficulty in calling to their memories the actual sounds of the music dissociated from the notes as seen by the eye.

It is a fine plan to test the ear memory at times when you are perfectly quiet and relaxed, or, let us say, just after you have retired. Supposing you have just memorized on the piano Rubinstein's *Melody in F*. Close your eyes; forget about the notes, and test yourself by recalling the melody as though played upon a cornet; then upon a flute; then upon a saxophone; then upon a violin, and on other instruments. Try the same plan with the accompaniment notes. You will find this a most valuable proceeding.

The Eye Test

Very few people who are able to play a piece from memory at the keyboard could write out the notes if required to do so. Yet if you were required to write a poem you had committed to memory, you would have no trouble in doing so. The eye test: Try writing out obstinate measures and then comparing them with the originals. This may prove a revelation to you; and if you are really in earnest you will at once commence to

do more and more of this once you are acquainted with your deficiency.

The Touch Test

Can one remember by touch? Most certainly. This kind of muscle and nerve memory is really very important in piano playing, although it is decried by those who are ignorant of its significance. Use every legitimate means. Decry nothing that is valuable. In itself, touch or muscle memory is to be deplored unless it is combined with ear and eye memory. Touch memory is that which we experience when we are able to play a piece and converse and read at the same time. Every musician knows what this means. The fingers seem to run on automatically, with the conscious mind in an entirely different place. The writer believes that this phase of memory should be tested now and then. It is one of the most startling illustrations of the working of the subconscious mind. The only way this phase of memory can be tested is by attempting to read a page of a book while playing a passage. The only value in making this test is the confidence that it may give the player that if all other phases of memory should fail, the muscular or touch memory would come to the rescue. This is really worth something. However, as we have said, the muscle or touch memory is perhaps the least significant and the least commendable phase of memorizing.

Progress in Memorizing

There are various logical steps in memorizing which are important and they are given in the order of their difficulty. That is, the easiest music to memorize starts with the simple one-line melody. The steps would progress thus:

1. Simple melodies.
2. Simple melodies with simple accompaniment.
3. Simple harmonies well defined.
4. Polyphonic music.

The writer is an American, and, like all Americans, proud of it. Part of his education was received in Germany. When he returned from the foreign conservatory he had had a thorough training in what the Germans called thoroughness. He was "Solide" through and through. He resolved that he would go the Germans one better in that little matter of thoroughness. If the reader thinks that the foregoing means of memorizing are too thorough, too exhaustive, he may have the most dismal of all experiences—breaking down in public. One who has ever experienced that will go to any trouble to insure himself against it.

Another article from the pen of William Roberts Tilford will appear in THE ETUDE for June. It will deal with one of the most practical problems in pianoforte playing and will be told in the direct, stimulating style which characterizes this article. The writer is a widely known authority in the musical educational world who desires to conceal his identity under a nom de plume. If this article does not answer your questions about memorizing—if you still have difficulty, write and tell us what is troubling you and we shall be glad to try to help you.—EDITOR'S NOTE.

A "Train" Scale

By Mrs. D. D. Durand

A VERY good way to get small children to practice a scale thoroughly, without just going up and down indifferently, is as follows:

Tell them the scale (any key) is a passenger train leaving the station with four people aboard. The four people are the first four notes of the scale played very slowly up and down continuously, then moving gradually faster as the train leaves the station. Increase the speed as the train gets out in the country, and then begin to slow down as the next station is coming into sight, until finally the train stops. Then another passenger is taken on, which is the next note. Start slowly like a train, as before, and go on with the speed, and then the slow-up for the next station. This is done until all the notes of the scale are played in as many octaves as required. Tell them, when finished, the train has arrived at its destination. Either the same day or the next they may take the train back, again letting off the people at the different stations.

They learn more by playing a scale in this way, if only up one day and down the next, than by weeks of thoughtlessly playing up and down the keys.

Putting "Pep" Into Piano Practice

PLAY every measure, every time, as though it were the most important task of the day. Do nothing in perfunctory fashion.

Read your music carefully before you play it. Set what your goal is. Don't wait until you bump into a mistake because you have not made a proper mental picture of the right way of playing.

Aim to do at least one thing supremely well every day. Mediocre practice makes mediocre pianists. The difference between Paderewski at Carnegie Hall, and Paddy O'Brien in the back room of a saloon, is almost entirely a matter of quality—how well the have practiced.

Compel your fingers to follow your thought. Runaway fingers are like runaway horses. The power controlling the reins is lost.

Time is an important element in practice. Too much time spent in practice is just as bad as too little. It is not merely the question, "Shall I stop when my fingers are tired?" Common sense tells you to do that. How few, however, ask, "Shall I practice when my brain is tired?" Practice with a tired brain is worse than practice with tired fingers.

Introduce variety in your practice by playing the same exercise in many different ways; different tempos; different rhythms, different speeds, different dynamics concentrate upon a few things. Most practice is ruined by the opposite of concentration—dissipation. That is, the power of the mind and the will is dissipated over too many different subjects.

Education means to lead ahead. The trouble with most students is that they strive to jump ahead. There are no obstacles in music that can be jumped over. Every thing must be taken patiently in turn.

Pay particular attention to those details which will make your playing superior to others. "Just good enough" has laid the foundation for many failures. Arrest your mind the instant you find it straying to other subjects. Most experienced students find that the mind has to be arrested in this way about every ten seconds.

Yearn for big things. Always let your ideals glow in front of you like a great light leading you on to noble accomplishment.

Stick everlastingly at your work, laughing at mountain stains of discouragement and labor.

Fascinating Facts From Musical History

ADAM DE LA HALE, according to some writers, should be entitled to the credit of being the father of opera rather than the Florentine group headed by Bardi, Peri, Caccini. De la Hale, about 1280, produced a play with music, literally a primitive operatta, with the alluring title *Le Jeu de Robin et Marion*. It was not until the beginning of the seventeenth century, however, that the gentlemen of Florence commenced their notable work which laid the foundations of modern opera.

Frederick the Great was such a musical enthusiast that although he rose at dawn and worked hard until ten o'clock, he would then devote himself to musical work and in this manner composed much really excellent music for the flute.

Queen Elizabeth was greatly annoyed when visitors intruded upon her when she was playing. She used to say that she played "when solitary, to shun melancholy."

The expression "the doleful dumps," comes from the fact that in early English music there was a very mournful sort of composition known as a "dump."

Mozart's ear was so acute that it is said that he could distinguish, not merely quarter-tones, but the variations of the sixteenth of a tone.

"STRANGELY, the singer prefers her recitals to her operatic appearances. They give her more pleasure, and an opportunity to pick from a wider selection of music. And I always feel that the gray heads in the audience are my best reward." —Amelita Galli-Curci.

"THERE were for him (Chopin) but two musical gods—one was Mozart, the other Bach; and he loved the former because, in Liszt's words, 'Mozart condescended more rarely than any other composer to cross the steps which separate refinement from vulgarity.'"—Cyril Scott.

New Ways of Studying Runs

By LAURA REMICK COPP

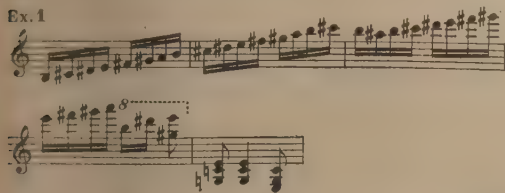
ONE of the well-known earmarks of virtuosity, that of brilliant running passages, is often wondered at and sometimes despaired of by good amateurs aspiring to be artists, but in reality it is more easily attained than is suspected and does not require nearly the talent that interpretation does.

Some are gifted with fleet fingers and a keen hearing sense of speed, which give them an advantage naturally; but the kind of virtuosity mentioned can be acquired to an astonishing degree by the nontalented. The necessary and suitable condition of the muscles to respond, produced by being past-master of the art of relaxation, is taken for granted as a premise and starting point; and this article is not designed to touch upon that phase of the subject at all. However, no one can successfully carry out the ideas outlined until mentally he can control his physical means of expression; so, in case he cannot do so, let him set to work under the guidance of someone authorized and capable to see that this is properly done, or let him work away at some good text-books such as Frau Malwine Bree's or Fr'l. Prentner's volumes on the Leschetizky principles of technic, the Matthey books, and others.

Any intricate place should be studied analytically and constructively, so that no detail can fail to be noted or escape attention. A thorough knowledge of the notation will add to one's certainty of touch and clarity of tone, giving greater speed and brilliancy, and much more quickly than the usual procedure without it—depending on eye to read, ear to retain the sound, and fingers to produce it. If the brain is called upon to assist, and *thought* accompanies the preparation, the excellence of the difference in the result is marked.

Rough Places Made Plain

In *Czardas* by MacDowell there are some runs that fairly scintillate when a sureness of the text accompanies their execution. Measure 57 and the ensuing embody the first, which when looked at closely is found to contain four sharps, indicating E major.



Isn't it much better to have this bit of information as an aid rather than to depend, without it, on the eye to read accurately and the ear to correct any false notes played? After the key is determined, all those aggressive accidentals do not look so formidable and are just so many "rough places made plain."

Of course, MacDowell had no right to take us so by surprise by interpolating an E major scale in a perfectly good C major passage and after it returning so quietly and entirely unruffled to the same C major phrase; but he did do it and, unless we tire and cut the fascinating *Czardas* from our repertoire, we must continue. He goes moreover from bad to worse and jumps for his next finger flight to B major. This seems to affect him somewhat, so the succeeding measures this time are not strictly in C but modulatory and are followed by E minor.

However, these sudden changes are nothing to what the moderns do to the old, accepted and stereotyped musical fabric, when they combine so many keys at once that our human ear is no guide for tonality and our ability to analyze according to signature is thoroughly flouted. So accept these innocent ones as very modest and unassuming.

To dissect any scale-like phrase, several details must be noted. On what degree does it begin; is it straight and continuous or does it come back a note or two and skip before going on; does it remain diatonic or have some chromatic steps; does it include broken intervals; its length; its note values and rhythm? The E major run begins on the fifth degree of the scale and ascends, including every succeeding tone for two octaves and one note over, from B up to and including C \sharp , then back two tones, one of which, the A, is chromatically altered, proceeding diatonically to and including G \sharp , then skipping back a third to E and on for five notes, jumping a third this time upward and to our relief coming to an end on a chord.

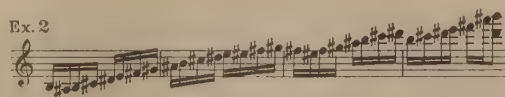
To make execution easy for the people good enough to play their music, composers should undoubtedly write only simple scales, beginning on the first degree and progressing in a straightforward, conservative fashion to the top and not too far either; for, goodness knows, these perfectly legitimate ones are sufficiently hard to play in a style clear enough, with a smooth, cantabile tone and the necessary speed. However, since they persist in any haphazard, intricate fashion and delight in aimless wanderings, starting anywhere in any scale in any key at any time, pursuing their way evenly for a distance, then recklessly tumbling down over whole cataracts of broken intervals, chromatic plunges, trills, mayhap, turns, and what not, picking themselves up, trying to regain the former altitude and not doing it step by step, but in haste jumping a whole octave or more sometimes; if they persist in this inconsiderate and confusing manner and call it inspirational, what is left for us poor mortals but to follow, and *not* stumblingly, on?

Amazing Audiences

It is the only chance to get even with the composer, dead perhaps—peace to his ashes—for putting us to no end of trouble to lodge his fantastic finger fancies safely and securely in our heads and to be able to "put them over." But in the end we will score a triumph, if we can rise to the dizzying heights with surety, interpret with virility and by analytical study acquire the facility that amazes audiences, grips them and makes them respond with an enthusiasm and spontaneity that inspire an artist and spur him on to give of his best.

Then, when this point is reached, woe to the one who has not mental grasp and poise. He needs these to keep his artistic balance before the on-coming tides of enthusiastic expression from his delighted hearers and must breast these great emotional waves, that so easily mean more success or ruin, with intellectual equilibrium and aplomb sufficient to maintain the affinity already established.

But to the runs, the second,

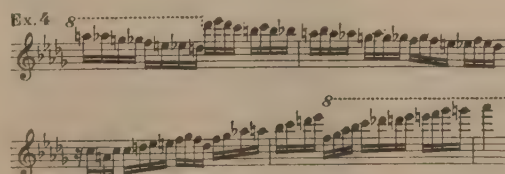


B major, begins, as it should, on the key-note but does not continue in proper fashion, as it goes down a half step before ascending an octave and three tones over, and the passage adheres to the key. One half-step E \sharp intervenes; two more scale steps, F \sharp , G \sharp ; then one whole and a half step backward are taken, F \sharp , E \sharp ; from whence the scale goes to D \sharp , skipping downward a third only to ascend higher to F \sharp , skip a third to A \sharp and end in a chord. So, with various backward movements on the way, it, at last, reaches the goal.



The E minor passage is in formation like the E major, only it is minor as to signature; also in the second measure it has C sharp and C natural, both the raised and the normal sixth of the scale.

Intermezzo Scherzando by Leschetizky is interesting material, as all sorts of miscellaneous series of tones are present. About half way through a long one is in evidence.



Beginning on A natural, an eight-note chromatic scale downward leads to D flat and a series of figuration work consisting of four notes, the starting one, D flat, a tone up, E flat, the starting one again, D flat, and a tone below, C. This same formation is repeated in six groups, but closer analysis is necessary as half and whole steps occur. The first group takes a whole step up and back, D flat, E flat, D flat and half down, C, the second a half up and back and half down, purely chromatic, the



LAURA REMICK COPP

third, fourth, and fifth being the same, but the sixth has all whole steps. Each group is begun a half step below the closing note of the last one.

With a sixteenth rest intervening a long flight is begun upward after a skip of a third downward as a beginning. In spite of the numerous accidentals and signature of five flats, the key is F major at first, but by various stages reaches the original D flat at the close. After the downward skip of a third a straight scale of four notes occurs, then three half steps, E flat, E natural, F, a full turn of five notes on F with half steps below and above, a diatonic scale of D flat comes next with an A natural inserted and D flat made D natural extending from F with a turn to high C *8va*, which is the first note of a chromatic passage of eight notes to A flat.

The entire piece is excellent for technical analysis; and when dissected in this way the apparent difficulties roll away as fog and mist from a lovely landscape, leaving all clear, beautiful and revealing such rare enchantment that we gaze in wonder not knowing anything so delightful was there.

Elusive Loveliness

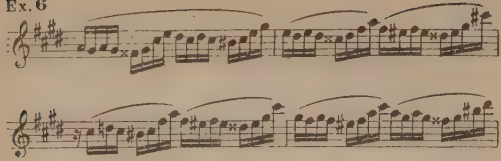
Only the longer and more complicated measures have been used as illustrations. Many readers will recall how exquisitely Paderewski plays the *C sharp minor Waltz* of Chopin; but have you, who play it, realized the constructive skeleton which underlies the diminuendo scale at the very end, that run of elusive loveliness and vanishing charm, as he plays it?



Beginning on A, the sixth degree of C sharp minor, a run of nearly two octaves is made, but not strictly diatonically. Oh, no, there are various chromatic steps inserted serving as excellent pitfalls; and woe be to the unwary stepper! Expecting a D sharp, a D natural is used instead in the first octave; but both sharp and natural occur in the second. Likewise there are both G natural and G sharp, making a chromatic step to be watched. Otherwise the scale is a regular one of C sharp minor, but the natural form with sixth and seventh lowered or rather not raised, as more often occurs; but the ending from C sharp is straight chromatic with skip upward to the high C sharp as a close.

Chopin's compositions are full of what is called figure work or a series of notes composed of varying intervals and successive steps, which have different keys as a starting-point, but follow in a structural way practically the same.

Ex. 6



In his *Fantasia Impromptu*, in the thirtieth measure beginning on E and going down a half step, up a half step, down a half or in other words two trill-beats, down another half step, up a half step, up one-and-a-half steps and again up one-and-a-half steps is a figure occupying half a measure. Repetitions of this occur on F sharp, C sharp and A in succeeding measures, with but slight variations at the end, as a skip of two-and-a-half steps is found in place of one-and-a-half in one figure and next to the last interval is one-and-a-half steps in one place, two-and-a-half in another and two steps in yet another.

In measures twenty-nine and thirty-two on D sharp and G sharp, the same figure is found but with more difference in intervals, commencing with a whole step down instead of half, then following on the same, but ending with two steps up. Nearly all work of this sort will have these slight differences in occasional intervals, but the melody is practically the same.

Knowing the text, as important as it is, will not, however, suffice; so the next step is properly to practice what information has been acquired. Watch how each passage looks on the keyboard and learn its pattern. Go over it again and again with greatest care and extreme slowness, thinking each note and interval, remembering the key and all that has been learned in regard to it. Then play it mentally, seeing the pattern weave itself about in and out among the keys and just "looking" it and realizing hard.

Anticipate Each Note

Most students err by not practicing slowly enough, so that the brain can anticipate each note, *think* it before striking. This deep realization makes for accuracy, a richer tone and clarity. After a sufficient preliminary amount of such study has been gone through, it is time to begin to acquire speed. The solicitude and gradualness with which this is done decides how successfully and artistically the performance will eventually turn out. Think and watch the pattern, add speed a grain at a time; and, if each step is taken little by little onward, the combination will prove effective. Accuracy must be maintained, and it can be if tempo is kept within the limit of concentration. Play consciously and make the brain anticipate each note. One must have alert mentality in order to do this; and, if not born with it, he can acquire it. Do not force the mind action; let it take its time; but keep it awake and moving. After a few repetitions it can work more quickly.

Using the metronome is a wonderful aid, as few understand how speed can be correctly obtained; but with this little mechanical instrument gauging any increase to a hair's breadth, one is greatly helped in places of difficulty. This kind of practice saves much time, may be called intensive, and does not admit of mistakes.

Watch the Pattern

Be able to analyze a florid passage thoroughly, learn the text, watch the pattern on the keyboard, make the brain anticipate each note, think what one is needed before it is played, work up the speed so gradually that the brain cannot fail to follow; do this each and every time, and then if your muscles are relaxed and in proper condition to respond to the demands you cannot fail to have a high degree of what is commonly called technic. Let the ear, too, assist by listening for quality of tone, smoothness, flexibility and other good qualities. Do not be afraid to think and keep the brain *just ahead* of the fingers, as many fail because they regard rapid playing as merely an involuntary muscular effort, depending only on the eye and finger, and do not fully estimate how much the brain has to do with the performance.

A study of the position of hand, arm and fingers, in difficult and awkward passages, is a great aid to expert manipulation of the piano. To insure clarity of

tone, the ideal place for the fingers to contact with the ivory is in the middle of the wide part where the balance-weight is; but this is possible only when no black keys are involved, and, fortunately or unfortunately, not everything is in the key of C.

Keep within the limits of good taste, of course; but do not hesitate, thus tempered, to assume any attitude that will give ease and accuracy, whether it interferes with what has been taught as the proper one or not. It is told of Beethoven that when he studied composition with Haydn he desired to know all of the rules "so that he could break them." And so, as most good ones are supposed to be violated at times, there is a main way taught to hold one's playing equipment, fingers, hands and arms; but the pupil is not expected to adhere to it always. In the majority of instances he can do so; but in exceptional places each must be studied individually. Sometimes the hand is laid diagonally across the keys, as, for example, to help the fifth finger strike perhaps a B flat, and many times in much black work fingers are used perfectly flat.

The Best Editions

Often it is necessary to strike not in the middle of white ones but way up among them so as to have ready access to the blacks. Try using the fifth finger extended on B flat, supposing a passage to end there; and see if it does not make for correctness. All intervals should be studied and just the right angle determined to manage them properly. It is a great help to know whether they are major, minor, augmented or diminished; but if one is not acquainted with these specific names, the general ones, 2nd, 3rd, 4th, 5th, 6th, 7th and 8th will help. The trick in executing passages brilliantly is to be over the notes, no matter how awkward the distance or hard to span; and it can be done by careful calculation. Prepare as many ahead as possible; that is, get the hand into shape to cover them and hold it there, using each one as needed and taking new positions as fast as they are required.

Fingering is naturally one of the most important foundational steps. One should be adept enough to study it out to suit his own hand; but until this stage is reached it is better to get the best editions and follow them implicitly so that the underlying principles are assimilated. After careful thought select one way and stick to it, as nothing is more fatal than to have several and not know at the crucial moment which to use. The art of fingering is almost an exhaustless one; and Leschetizky was past master of its resources, changing the same passage infinitely to fit different sizes and shapes of hands.

Each pupil was made an individual case, treated accordingly and the best way for him selected. But not many are so gifted or have access to such rare knowledge.

A thorough acquaintance with runs from these many angles will reveal much so that intricacies, which have seemed impossible will untangle; and, after one has become accustomed to view them in this light, many other methods of procedure for special and definite results will suggest themselves.

The Child's First Lesson

By Harry A. Tidd

THE old maxim, "First impressions are most lasting," is especially applicable to a child's first lesson at the piano.

My habit has been to endeavor to establish at once with the child a relation which commands confidence and eliminates fear and restraint, also to impress him with the thought that the study of music is to be one of the pleasantest things he has done.

He is given to understand that he is going to produce music, as that is the thing he is interested in; but first he must know the letters on the keyboard. It is explained that the keyboard is divided into three groups: the white keys, the two black keys, and the three black keys. The location of middle C is pointed out and its importance as a starting point is fixed in his mind. He is then asked to strike all of the C's, noting that they all blend and have the same sound except that some are higher and some lower (his first ear training). He then repeats his alphabet backwards from middle C to A, visualizing its position in the group of three black keys, and strikes all the A's on the piano, noticing the similarity of tone. This is carried through the octave. He is surprised and delighted to find that he has learned all the keys on the piano.

The proper finger positions are shown him and their importance emphasized. A simple exercise on five keys from C to G is played, concentrating on the proper use of the fingers. If he has learned in school to read the notes on the staff, he may play from a duet book. One by Low is excellent, and the first duet is identical with the finger exercise previously given and all he has to do is to watch his fingers and count four to each note while the lower part is being played with him. When he has done this he is happy and proud because he has actually "played music."

This will do for the first lesson, and he leaves with a light heart, anxious for his next lesson day to come again when he will learn new things and play another duet.

The child has been interested because he has had *music* at his first lesson, and technic has taken its place as a means to an end.

Questionettes

By Eutoka Hellier Nickelsen

- CAN you explain the difference between
1. A period and a phrase?
 2. A mordent and a pralltriller?
 3. A forebeat and an afterbeat?
 4. Measure accent and melodic accent?
 5. Staccato and pizzicato?
 6. 8va and Col 8?
 7. The classical trill and the modern trill?
 8. The conventional and intentional slur?
 9. The superior appoggiatura and the inferior appoggiatura?
 10. Playing with expression and playing with interpretation?

"THE spirit of anything which a man makes, or does, is his nature expressed in those things, and the fineness or poorness of his work and action depends upon the way in which he feels or thinks."

—Leigh Henry.

"I BELIEVE in the Open Door of opportunity in this country for all alike. We want the best in art. I do not approve of entire programs of American music. The best way for it to be judged and to find itself is its inclusion in programs of standard and modern works of an international character."—ALBERT SPAULDING.



Learning How to Finger

By SIDNEY VANTYN

How to Avoid Brain Waste and Time Waste by Knowing Just Which Digits to Employ

[The following article is from the pen of a noted Belgian teacher, for many years Professor at the Royal School of Music at Liege and also at the Schola Musicae in Brussels. The writer has done excellent pedagogical work. The following is selected from his well-known volume, "Modern Pianoforte Technique," issued by Kegan Paul, Trench, Trubner & Co., Ltd.]

WHETHER a composition present any difficulty of execution from a technical point of view or not, a good fingering is essential. This should be definitely fixed at the start and thenceforth should be always adopted. Neither should it be changed except under very exceptional circumstances.

A continual changing of the fingering can but be prejudicial to a good interpretation. For this reason, the act of playing a series of notes belongs to the category of voluntary movements brought about by the action of our will-power ordering a series of well-defined movements of certain muscles. The education of our will-power in this direction is a most important matter. This education can only be carried out by the repetition of the same series of movements. By playing a certain series of notes over and over again, always employing the same fingering, the brain will automatically group notes and fingers, and the mental effort will practically be reduced to a minimum as regards this part of the execution. And whilst one lobe of the brain is subconsciously occupied in directing the group of muscles with regard to the production of sound or series of sounds pure and simple, the rest of the brain is at leisure to devote itself to the manner of producing them.

Concentrating the Brain

Not so if one is in the habit of constantly, or even occasionally, changing the finger. In this case the efforts of the entire brain must be concentrated on directing the series of muscles which will produce the sounds; nothing can be done subconsciously, everything must be done with the fullest attention. There is, therefore, in this instance, no possibility of giving undivided attention to the necessary tone-coloring or expression. It will be easily understood that if we add to this effort still another one, *i. e.*, the care of artistic effect, the work to be performed by the brain is too great to be done with adequate efficiency, and a perfect interpretation can neither be expected nor hoped for.

Let me give a simile: It is often quite easy to find one's way from one place to the other or from one town to the other, though we go by six or seven different routes on as many occasions. But it is quite a different thing to know the way; this can only be effected by going the same way continually. In like manner, the employment of various fingerings will prevent our becoming quite efficient and will lead to a very serious wastage of energy and brain power.

When writing a fingering the position of the hand should be the easiest possible, by which is meant the most natural. Therefore care will be taken to discover the most convenient grouping of the notes; and if this is done properly, certain groups of notes will almost automatically be coupled with certain groups of fingers. Let me take as an example of my meaning the following passage, and endeavor to explain the process by which I shall obtain the most satisfactory fingering:—



The first thing to be done is to find out how to group the notes so that there may be a minimum of movement of the hand. Then, again, we must choose between extension or contraction of the hand. The latter is the better of the two in this particular instance, as it will facilitate the playing of the passage.

The following fingering would be quite incorrect, in spite of the fact that the hand retains the same position throughout the grouping of the notes:—



We find, here, a clumsy extension of the hand between the fourth and fifth fingers, whilst, on the other hand, the contraction between the thumb and index at the

beginning is equally annoying. Evidently I do not wish to infer that the extension between the fourth and fifth fingers, or the contraction between thumb and index should be generally avoided. For the moment I am only discussing the above passage.

But we can see at a glance that it is quite possible to play the first eight notes of this passage without displacing the hand. It is evident that the *c* may be considered as the lowest note of the group, not the *b*; the highest note is, of course, *a*. We now place the outside fingers, 1 and 5, on *c* and *a*, and find that 2, 3, and 4 fall naturally on *d*#, *e-f*, *g*. This shows us that the second finger (index) will be taken on *d*#. Either 3 or 4 would do for *f*#, but as we have also the *e* to play, this must necessarily take the third and *f*# the fourth fingers. The second half of the group would therefore be fingered as at 3a.



The first four notes, *c, b, c, f*, will then offer very little difficulty; the natural fingering will then be 1, 2, 1, 4, giving us a result for the group as in 3b.

The next group will consist of the following six notes, the fingering of which is too obvious to require discussing—3c.

We then have a slight displacement of the hand, bringing the thumb over *c* and the little finger over *a*. The immense advantage of playing on the white keys close up to the black keys will at once become apparent. We are able to place the thumb equally well on the black and white keys, and there will be neither doubt nor difficulty about the fingering for the following eleven notes of 4a.



We can see quite easily that the remaining seven notes form two groups. It is equally apparent that the first three of the seven are to be grouped as in 4b.

Only the last four notes remain, giving us the choice between the two fingerings of 4c.

The choice of fingering must necessarily be ruled by the continuation of the passage. If the following notes were as at 5a,



the fingering would have to be like 5b. But in the event of some such passage as at 5c, where the next note is played by the thumb, the fingering would be as at 5d. The fingering and grouping for the entire passage would read as follows:—



Let us consider one more example, taken from the "Alla Mazurca" of Lucia Contini, p. 4.



The same process will be applied as in the preceding example, in order to obtain the most practical fingering. In this case we must not forget to include a law of aesthetics in our consideration of the fingering, namely, the question of accentuation. We are hardly concerned about the first note, *f*#, which is a long note, and being at the beginning of the phrase, is quite easily accentuated. The first note of the next bar, requires our attention. As we must necessarily have a change of position of the

hand, it is logical to place the thumb on the *c*#, thus ensuring an accent almost automatically. The notes of 8a will then find their respective fingering quite easily.



It now remains to find the fingering for the first measure. This could be played quite well as at 8b; but if we place the thumb instead of the index on the *b*, as at 8c, we shall have the middle finger on the *d*, and it is easier to pass the thumb under the middle than under the ring finger. We therefore obtain the following result:



I have given some rules about fingering in general, but there can be no question of laying down rules which will meet all eventualities. The number of possible combinations of notes is so vast that no human mind could grasp the meaning of the result if worked out mathematically; therefore we consider this number as limitless. All that can be done in this matter is to show the pupil how to arrive at the desired result, and reason, logic, labor, and patience will guide and help him to resolve difficult questions of fingering.

But even if it were possible to lay down a sufficient number of rules to cover all eventualities, the pupil would still be compelled to exercise his powers of reasoning, because of his personal aptitudes and the peculiarities of his hand.

Finger Defects

Every one of our fingers has qualities and defects peculiar to itself. These various qualities should be exploited scientifically. (I am almost tempted to speak of the personality of each finger.) Whilst taking count of the innate qualities of each finger in particular, equality of tone produced should, nevertheless, not be lost sight of. A conscientious student will consequently look after the general development of the hand whilst still cultivating the natural tendency of each finger in particular. However paradoxical this may seem, it is a fact that must not be lost sight of. We wrestle with Nature from the very beginning of our studies, in order to develop uniformity of touch; and the entire technical training of our fingers has that trend, in spite of the fact that some are heavy; others are clumsy; others, again, are agile. In short we seem to wish to sacrifice characteristics to uniformity.

Chopin's Fingering

Chopin perhaps more than any other master mind in the world of musical creation, realized the vast possibilities of utilizing the characteristics of the fingers. We note this in his *Nocturnes* especially, but also in many of his other compositions. To any one opening the pages of the *Nocturnes* for the first time the fingering appears decidedly odd. We often meet with passages where the fourth finger passes over the fifth or the fifth passes under the fourth. All such fingering should be respected, as the Polish master wished it so and not otherwise.

Little Eyes See Everything

By Hope C. Waters

THE teacher's appearance has a great deal to do with the pupil's interest during the lesson hour. Not any one cares to look at a sour-faced, drab personage for thirty or forty-five minutes. Smiles go a long way and really do not cost anything. Kindness, too, will help to keep the tiny tots interested in the lines and spaces.

When teaching, speak distinctly and clearly, not loud and shrill. As to dress, do not wear the same outfit week in and week out, as the children grow tired of it. They will appreciate seeing you in a bright-colored, fresh-looking dress now and then.

So it is with shoes. Have them freshly polished and not run down at the heel, as one's shoes either make or mar one's appearance.

Do not fail to keep your hands in good condition, as the children observe such things and pattern after their teacher in many cases.

Do You Know

THAT Louis Moreau Gottschalk and William Mason (both born in 1829) were our first American pianists of the first rank?

That the "Peace Jubilee" of 1869, organized by Patrick S. Gilmore, was our first great American Musical Festival?

That the first choral society in America, of which we have authentic records, was the St. Cecilia Society of Charleston, South Carolina, organized in 1762? However, a letter from the president of the Stoughton Musical Society (Massachusetts) mentions his connection with the organization "ever since and during 1762." The St. Cecilia Society went out of existence about the middle of the nineteenth century, while the Stoughton Musical Society is still active.

That Thalberg, in 1857, was the first European pianist of the first rank to visit America?

That the Organ of Boston Music Hall, dedicated November 2, 1863, was the first organ of concert proportions in America?

That Music in the Public Schools originated in Boston, in 1869, when Lowell Mason introduced it gratuitously, as an experiment?

That the first book (aside from an almanac) published in America was the *Bay Psalm Book*, issued in 1640, at Cambridge, Massachusetts?

That the first American public musical entertainment was "A Concert of Music on Sundry Instruments," at Boston, in 1731?

That the first published secular music by an American born composer, was *Seven Songs for the Harpsichord or Forte Piano*, printed November 29, 1788?

Do Not Anticipate

By Jean McMichael

MANY music students possess vivid imaginations. When allowed to develop in the wrong direction, these become menaces to their future.

Take the nervous students, who form the habit of picturing to themselves the many mishaps that might occur at a recital where they are to perform. For weeks little tragedies that are purely mental, materialize and become so real that by the time for appearance they find themselves nervous wrecks over catastrophes that will never be.

If, at an early stage, the young student who is inclined to anticipate trouble can be clearly made to understand that she is jeopardizing her chances of success, sapping her mind and body of the energy that is absolutely necessary for a public performer, she will then find her future as a successful virtuoso free to develop. If, on the other hand, she allows this trait to grow, she will find herself with a handicap that the passing years will be unable to rectify.

Ten Times

By Mary R. Holeman

ONCE upon a time there was a little girl who never, never, would learn her music lesson. She did not practice at all, and forgot from one lesson to the next what it was all about. She was a terror to the teacher, and a constant worry to her busy mother. The family decided that she had no talent whatsoever for music and that the teacher must be informed that lessons would be discontinued. Life was too short, and money too scarce to be spent for nothing.

But, one day something great happened. The little girl played her lesson through and knew it perfectly. Then, turning to the surprised teacher, she remarked: "Father enjoys my music so much that he makes me play my pieces over TEN TIMES to him every evening. Then after I go to sleep he writes a little note and slips it under my pillow so that when I awake the next morning I may know just what he thinks of my playing. It's great fun!"

The appetite for music is progressive; and the only way to foster the musical sense is to lead the listener by easy stages towards the beauties and sublimities of the great composers. It is usually wise to learn the alphabet before attempting to read Plato.

—HERMAN DAREWSKI.

Scientific Reviewing

By Harold Mynning

THE pupil often is told to drop a piece, after practicing it for a certain length of time, with the idea of further study later. This is all very good advice, but it does not go far enough. There is, indeed, as much to the art of reviewing as there is to the art of practicing; although to be sure reviewing is only a part, a very important part of practicing.

Was it not that well-known musician, Henry Holden Huss, who once advised students to let a piece rest and then go back to it after several months elapsed? But this should be done only after the piece has reached a certain stage of perfection.

The student, who will endeavor to learn the art of reviewing from a practical and artistic angle, will find that his playing will improve at least a hundred per cent. The following ideas have been found very useful when reviewing.

Suppose one is studying a piece four pages long. This week study the first page; next week study the second page and so on. In a month the entire piece has been studied. Now the piece should be dropped entirely. Go back to it after two weeks have elapsed and

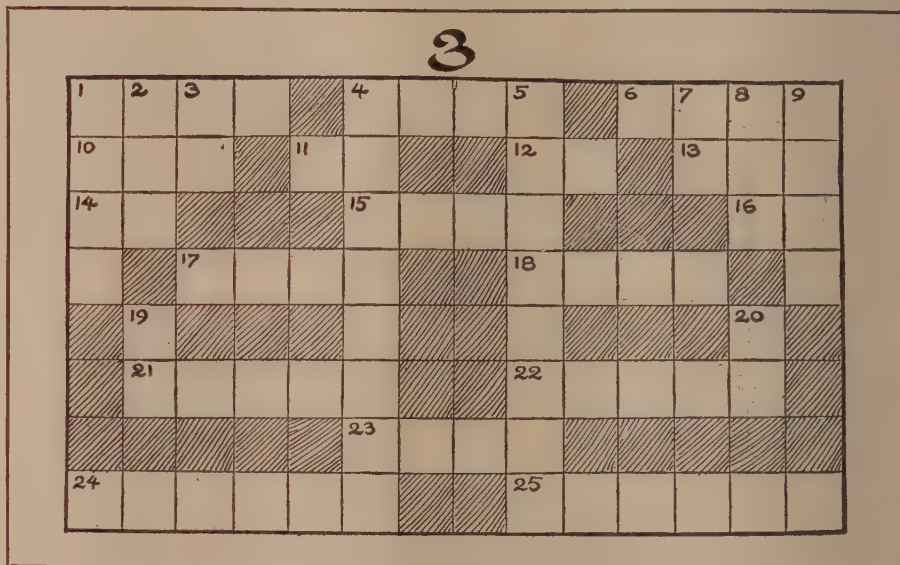
this time work on it for two weeks. Drop it for a month, then go back to it once more, working on this time for but a week. In this latter stage is when you should drop the piece for three or four months possibly longer. You will find this system of reviewing will bring splendid results for it is all worked out on a scientific basis, and of course piano playing is part art and partly science.

The pupil will note that as the piece progresses toward perfection, the intervals between each review longer. There is a very good reason for this. Simply that when we first learn anything, the thing is entirely new, our interest is aroused to a high pitch and we absorb a great deal. As we learn more and more our interest wanes and in order to keep the mind in receptive state, without which no progress can be made we must let longer periods elapse between each review.

Some pupils never could entirely master a piece until they followed the ideas outlined in this brief article and if others will give them a trial, great and lasting results will be forthcoming.

Etude Cross-Word Puzzle 3

By Beatrice Purrington



THE ETUDE is presenting a series of cross-word puzzles dealing almost exclusively with musical terms. No prizes are offered. The answer to No. 3 will be published next month.

9. A character used in musical notation to lower pitch.
19. Manuscript (abbr.).
20. The first of two Italian words meaning Liberty."

ACROSS

1. The lowest part in music.
4. A Christmas hymn.
6. A character which determines the position of the notes of the staff.
10. The branch of education to which music belongs.
11. Note of the scale.
12. A pronoun.
13. Note of the scale.
14. Con espressione (abbr.).
15. An organization.
16. Note of the scale.
17. A piece for two people.
18. A part in an opera.
21. A composer and violinist (German).
22. A three-toned chord.
23. Tidy.
24. An interval including eight degrees of the staff.
25. Instruments used in churches.

DOWN

1. A composer born in 1685.
2. Part of the verb "to be."
3. Saint (abbr.).
4. A night song.
5. The words of a musical play or opera.
7. Spohr's initials.
8. Eolian (abbr.).

The Following is the Solution of the Puzzle Published Last Month

2 SOLUTION

1	P	A	D	2	E	R	E	3	W	S	K	4
10	I				T			E				
5	A	D			U			B		6	L	
	N				D			E				
7	O	B	O	E				8	R	E	E	
	F						9	D	O			
10	O	P	U	S				12	A	R	I	
	R				O				L			
	T				L				T			
	E				13	R	O	N	D	O	S	

What Are Really the World's Greatest Masterpieces of Music?

By J. H. MARTIN

[Some time ago THE ETUDE conducted a symposium upon "The World's Great Masterpieces of Music." Twenty-six of the greatest living authorities upon music presented lists of their best loved masterpieces. These authorities represented all branches of musical endeavor and included such names as Auer, Grainger, Puccini, Bloomfield-Zeisler, Carpenter, Kousse, Galli-Curci, Wagner, Lhévinne, Mosskowsky, Scott, Kamaroff, Hoffmann, d'Indy, Chabrier, Eddy, Jonas, Fuchs, Schmitt, Corder, Foote, Hambourg, Corboin, Wister, Lemaire and Spalding. The judges who passed upon the essays submitted in this remarkable symposium were Harold Randolph, Felix Borowski and Dr. Frank Danrosch. After a

thorough survey of the essays presented, that of Mr. J. H. Martin, of Moose Jaw, Saskatchewan, Canada, received the most points and is therefore presented herewith.

The symposium, as a whole, received world-wide comment in the press. In fact, we received from Bombay, India, a half-column notice in a leading journal, commenting upon an article on THE ETUDE symposium which appeared in a London daily newspaper.

In the answers received by THE ETUDE the following masterpieces led the list in order: "Die Meistersinger," 14; "Mass in B Minor" of Bach, 10; "Fifth Symphony," 9; "Tristan and Isolde," 9; "Ninth Symphony," 7; "Carmen," 7; "Sixth Sym-

phony" (Pathétique), Tchaikovsky, 5; "Don Giovanni," Mozart, 4; "First Symphony," Brahms, 4; "Violin Concerto" of Mendelssohn, 4; "Sonata" in B-flat minor, Chopin, 4; "Piano Concerto," Schumann, 4; "L'Après Midi d'un Faune," Debussy, 4; "Sonata, Opus III," Beethoven, 4; "Seventh Symphony" of Beethoven, 4; "St. Matthew Passion," 4; "Unfinished Symphony of Schubert," 4; Schubert's "Erlking," 4; "Parsifal," 4.

The composers were in the following order—Beethoven, 36; Wagner, 33; Bach, 24; Mozart, 14; Brahms, 14; Schubert, 13; Chopin, 12; Schumann, 12; Mendelssohn, 8; Tchaikovsky, 8; Debussy, 7; Bizet, 7; Franck, 7.

It is a cause for some wonder that, of twenty-six such eminent authorities contributing opinions to this symposium, comparatively few should realize the futility of the question to the extent of not attempting to answer it. The majority have made some effort at narrowing the greatest musical compositions down to ten.

The question of what constitutes greatness in a musical composition is really capable of so many extraordinary varieties of opinion that some of the "court of musicians" can hardly be blamed for throwing up their hands in despair. It is noteworthy that many lists include works of some magnitude, such as symphonies and music-dramas, far more often than those for solo instruments or small combinations. Undoubtedly the term "greatest" awakes in one a sense of mass and force rather than a feeling for absolute æsthetic qualities. In this sense a symphony must always be greater than a piano sonata. The quality of moving the emotions to the superlative degree will always belong more to an orchestral tutti than a string quartet. Considering this, it would have been much better had the question been "What Are the Ten Most Beautiful Masterpieces?" In pure beauty the smallest can compete with the greatest. The symphonies of Beethoven are greater than his works for piano; but they are not more beautiful. In a sense, however, the purposes of music are so infinite in their variety that there is hardly a common ground upon which to judge different works, not even that of beauty.

Beethoven and Wagner at the Top

It must be taken for granted that the various opinions of the twenty-six musicians whose ideas are given are authoritative. If, instead of twenty-six, one hundred had contributed the result would have been very much the same. In this respect the main result is only to confirm what would have been the estimate of any intelligent person, asked the same question. Beethoven, Wagner and the others would have risen to the top as they have done here. From a glance at the list of composers, it would appear that the originator of the phrase classing Bach, Beethoven and Brahms together—the three B's—was somewhere near the truth, for, with the exception of Wagner, these three head the group. Inasmuch as Wagner's contributions are in the form of music-dramas, in which the music takes a subordinate position to the idea of the creation of a new art-form, in the realm of absolute music the three B's have undisputed leadership. Considering the immense literature from which each contributor had to select—from piano etude to Italian opera—the most significant thing is the fact that this should be so, that the masters whose works have stood the test of time should still, in the opinions of such noted authorities occupy the position they have held in common estimation. On the other hand there is a surprising lack of modern music in most of the lists. Perhaps the desire to maintain an eminent musical "respectability" (with a few notable exceptions) accounts for the absence of many more representative groups. Strauss, Debussy, Elgar, Stravinsky, Delius, and, of course, Berlin, are the only moderns who have succeeded in gaining admittance to the Hall of Fame.

The valuation of Professor Frederick Corder, in which he expresses what one or two others have said also seems to be really the only possible reply. Insofar as the term "masterpiece" is concerned, every creative work of art is a masterpiece. It is necessarily so, being complete unto itself, and there is no possible base of comparison with a similar work. Thus there can be no "Ten Greatest Musical Masterpieces." Every composition which has ever been written is a masterpiece, for the reason that the composer, feeling the urge to create some art work, accomplished his task; and, as no other man has felt or will feel the impulses which moved the artist to construct his melody, how can we

say that this or that is "greater" than another? Each is the expression of a mood or series of moods, and they fulfill the purpose of their being if they awake in the sensitive listener what after all is the prime object of all works of art—the induction of a similar mood or that exaltation of the spirit which is the mission alike of a Keats Ode or a Chopin Ballade. Thus, if it is not possible to compare two compositions of the same form, sonatas or nocturnes, the task of selecting from the vast library of music something so vague as the ten greatest works must be very hopeless indeed. So many phases of what may be signified by the word greatest enter into the question. Is it a work that appeals to the greatest number, or one that in itself possesses merits, whether they appeal or not, that stamps it as a masterpiece to the musician? The sensations felt during the rendering of a Bach Fugue are vastly different from those experienced during the performance of a Scherzo of Chopin; yet they are both masterpieces.

The All-Compassing Grandeur of Beethoven

The predominance of Beethoven is not without meaning. In particularized lines of musical endeavor, he may have been—has been—surpassed. To confine oneself to piano works, for tone combinations evoking the utmost of beauty, Chopin, to mention one, has reached greater heights. But the all-compassing grandeur which embraces every branch of musical effort belongs to Beethoven alone. Hazlitt has said of Shakespeare that were he half the man he was he might seem greater. This would apply equally well had he been referring to Beethoven, in that his breadth of vision was so prodigious that it is excusable that we should at times seem to give more attention to the more brightly colored, sharply defined works which lesser men have to offer and which are perhaps easier to comprehend. Nevertheless, it is surprising to notice the total absence, to mention one man, of the name of Rimsky-Korsakoff. His disciple, Stravinsky, has received mention in one or two lists; but the man who was responsible more than any other for the introduction of the modern system of coloring in orchestration is missing. This should be the proper interpretation of the word greatest; not alone those most perfect works of art which the masters could create with ease, but as well those which broke new ground and introduced new methods for those who come after to follow. Rimsky-Korsakoff should have a place; and one would think that "Scheherazade" or "Sadko" would have found inclusion in at least one list. Liszt also is mentioned but three times. The man who exploited the resources of the modern pianoforte to the utmost, and in addition originated a new musical form, the symphonic poem, deserves more mention.

The selection of Mr. Carpenter is remarkable for the inclusion of Irving Berlin in a group in which he must feel a little surprised to find himself. If the theory of every creative work being an entity and not comparable is to be followed out, then, of course, "Everybody Step" is a masterpiece—of its kind. At the same time the incongruity of placing "Everybody Step" in a list which includes "Die Meistersinger" and Beethoven's "Seventh Symphony" must be apparent at once. The term greatest is capable of many different meanings in a question of this kind; but surely there can be no doubt about the term "musical." If "Die Meistersinger" is music then "Everybody Step" palpably is not. Were one to ask for a list of the greatest literary efforts, it would be hardly appropriate to find something perpetrated by one of our modern newspaper columnists crowded in with a lyric of Swinburne. In respect to current musical ideas, if the statement that such lists of preference as are offered are merely "holding up the mirror to contemporary musical opinion" is true, then what is the use of such a symposium? But it cannot be so; the passage of time cannot affect the intrinsic value of a given work.

Once a Masterpiece, Always a Masterpiece

A masterpiece at the time it is written is a masterpiece for all time. Ten years is a period of some length in the life of modern music. Modern—that is to say since the beginning of the latter half of the nineteenth century. Recent music is not necessarily an advance on what has gone before. It is merely different. The opinion seems to be very widespread that a continual process of evolution is indispensable to everything in life and art, and that whatever comes later chronologically must be an advance on its predecessors. Of course, there is always the other side—the degeneratists who hold exactly the opposite view; namely, that everything is going to the "demnition bow-wows." Nevertheless, surely contemporary opinion of whatever date will be able to estimate truly the sincerity and earnestness which must permeate the masterpiece, be it orchestrated in the manner of Mozart or of Stravinsky. There will always be some who will be attracted by the superficial and be more concerned with the manner than the matter; but also there will always be those whose vision is not to be diverted by the brightly colored tinsels hung out especially to catch the eye. For those whose tastes in composition run very much to the bizarre, there will always be a corresponding number who will agree with the author of "Music and Life," a recent book, wherein he refers to one of the works of a noted modern composer as a "huge and elaborate orchestration of a penny's worth of high spirits." Contemporary opinion may be trusted to take care of itself and adjust its viewpoint as conditions alter, as it has done from the beginning of time.

Madame Galli-Curci makes one very significant remark with regard to opera. "Like the fly on the painting, I am too close to see the picture." This remark might be amplified and applied to the whole group of musicians in their relation to music. They are all really "too close to see the picture." The intensive pursuit of any one study necessarily tends to make the outlook more academic and less spontaneous. Consequently, for genuine liberality of viewpoint, the list of Mr. Carpenter must seem to be unapproachable in that practically every school is represented.

A Matter of Comparison

Some of the contributors apparently have not given a great deal of thought to the question, but have been content to name ten undoubted masterpieces and let it go at that. This makes the replies of those who have seriously considered the question much more interesting. For instance, Mr. Percy Grainger states that the works he has selected he considered "no less as to balance of form and perfection of compositional workmanship, than as to depth of emotion and inspiration," and includes in his list Chopin's *B-flat Minor Sonata*. As a sonata, it would seem that this work has no "form." It is not cast in the traditional sonata mould. Undoubtedly it is a tremendous achievement in piano literature; but it cannot be the greatest sonata. Similarly with opera. If "Tristan and Isolde" is the greatest opera, then "Madame Butterfly" is not an opera at all. So that, after all, the remark of M. Jonas, when he says, "The greatness of a musical composition can be gauged only by a comparison with other compositions of the same kind, as well as by its effect on our soul, our heart, and our intelligence," is very near the truth insofar as the last part is concerned. As regards the first part, that a composition can be gauged by a comparison with other compositions of the same kind, that apparently is just what cannot be done. Mr. James Huneker, in his book on "Chopin, the Man and His Music," has to say of the two Polonaises, Op. 44 and the one in A-flat major, Op. 53, that the first is vastly more poetic than the latter, but that as an actual physical battle-song, Op. 53 is unsurpassed. Here are two compositions of the

same kind, but in their effect on our intelligence they are as far apart as the poles. It is the same with any other musical composition, of whatever kind, ever written; and so the only possible conclusion one can reach, aside from the fact that the symposium is of definite value as an exposition of modern musical opinion, is that given by Professor Corder and some others: The question, "What are the Ten Greatest Musical Masterpieces?" cannot be answered.

For Developing the Fourth and Fifth

By M. Hanson

AN exercise that helps greatly in strengthening and developing the individual action of the fourth and fifth fingers is simply the old



played with the second, third and fifth and the second, fourth and fifth fingers, without any help from the others.

Cross the thumb under the hand in the manner used in running the scale and, with the tip of the thumb resting on the nail of the fourth finger, play the exercise through two or three octaves, with the second, third and fifth, holding the fourth quiet with the thumb. Then change the thumb to the third and repeat the exercise with the second, fourth and fifth.

By holding the fingers in this manner with the thumb, the fingers in use receive no help from the others and soon become much stronger and more independent. At first there may be a slight tendency in certain muscles to contract and hold themselves rigid, resulting in considerable fatigue; but, by watching and relaxing whenever any tightening is felt, the hands will soon become accustomed to the exercise and assume a natural relaxed state.

Violin Varnish

By Otto Meyer

SAYS the Encyclopedia Britannica, apropos violin varnish: "The varnish of the old Italian violins contributed the most important single element of their superiority in tone to their modern copies." "Save the surface and you save all," carols the Varnish Vendor from the corner paint shop. This is as true concerning violins as villas.

Charles Reade, the famous English novelist, who was also an authority on violins, did not give up the search for the lost Cremona varnish until the very end of his life when he admitted, "I have not been able to discover the secret." And yet it was no secret in Stradivarius' day except that each maker mixed and prepared his own varnish and had his particular and individual way of applying it to his instruments. But with the introduction of the quickly drying and more convenient spirit varnishes the violin-makers gradually lost their skill or their interest in the old-style product, which fades rapidly out of the picture; and with the end of the 18th century is gone for good.

As Hewer remarks in one of his books: "Once it was generally known how copper could be hardened; how Stonehenge was posed; how the ancient galleys were rowed; how the old masters mixed their colors; how the poisons of the Medici were distilled; how amber varnish was made and how applied; and to-day nobody knows!"

Those of us who have been privileged to gaze upon the supreme combination of wood and varnish in the "Dolphin Strad," have seen one of the few perfect things on this most imperfect planet. The name itself, the "Dolphin," is an attempt to picture the undulating and shimmering loveliness of that magic violin. "Swirl-flick-flutter, prismatic slidings under a windy sky," wrote a lady enamored of dolphins and black cigars. Would that she had known the "Dolphin Strad!"

"INSPIRATION is therefore only possible to us at our own level, and unless we are mentally attuned to a high note the inspiration itself will reach no lofty measure. It is true that a mood of exaltation, of earnest prayer or aspiration, may enable us to catch a glimpse of the higher vision, but under these circumstances it is apt to be elusive and fragmentary. The condition of any permanent influx is that the attunement should be habitually and continuously lofty."—H. Ernest Hunt.

What Musicians Think of One Another

By Francesco Berger

WHAT the world thinks or has thought of its great ones is not a secret. There is the trumpet of Fame, and, generally speaking, it has not failed to sound in honor of worthy men. Seldom has it done so to ears that remained persistently deaf; sooner or later most of us come into our own. In a few isolated cases recognition of merit has been delayed for a time, but if we analyze this delay we frequently find that some objectionable trait in the individual's character has had a good deal to do with it. Though most men prefer eating their cake while alive to starving for want of bread, still, even posthumous fame is better than no fame at all.

Sometimes fame has originated, or at any rate been fanned into flame by the high opinion, unreservedly expressed, of a well-established celebrity who speaks with authority. One poet has actually been known to praise another's poems, and a musician has been guilty of admitting that another had a measure of talent. Adverse criticism, too, has occasionally rebounded disastrously on the heads of spiteful or incompetent judges. It is rather amusing, and may be instructive, to recall some instances of both.

Beethoven and Rossini

It has been averred that Beethoven thought lightly of Rossini, and he is said to have spoken of him contemptuously as a "scene painter." If this statement is authentic, it merely proves that even a great man may have small prejudices; and it is quite possible that Beethoven's dread of poverty may have induced him, in bitter contemplation of his own circumstances, to envy the worldly success and loud-voiced popularity of the Italian. Anyway, Beethoven made ample amends for his depreciation of Rossini by whole-hearted approval of that other Italian, Cherubini.

Others, not by any means Beethovens, have also failed to recognize the genius of Rossini. A certain colleague of mine at a national music school, pointing to a portrait of Rossini that hung in my studio, once remarked to me: "I never could see much in him, can you?" I ventured to reply that I thought the man who composed "Il Barbiere" and "Guillaume Tell" must have had some talent. "Oh," said my friend, "I grant that he was melodious; but then anybody can invent tunes." It was news to me to be told this, and I am glad now that I did not then reply, "Well, why don't you?"

The early recognition by Schumann of Chopin's genius, and the hand of welcome held out by the older musician to the younger one, stand in flagrant contrast with the adverse reception his music met with in this country in its early days. "The Royal Academy of Music," then under widely different management to its enlightened one of to-day, did its best, for many years, to discourage the study of Chopin's music within its walls. That this should have been the case within the memory of living men seems almost incredible to-day when Chopin is so firmly established in our midst as the greatest composer for the piano that the world has produced, and one of our most cherished Dei Penates.

Another complete "about face" has taken place here in the case of Wagner. Not many years ago, a distinguished British musician, entrusted with the preparation of analytical programs for orchestral concerts, demurred "to besmirch his pages by analyzing such stuff as a Wagner score"!!

The high esteem in which Bach is now held throughout the world had its stimulus, we all know, in the interest taken in his music by Mendelssohn; and by the propaganda which he initiated, Bach is no longer a sealed book, nor an ogre to the young music student, for even our boys at public schools are proud of being able to play "a bit of Bawk."

Wagner and Mendelssohn

That Wagner disliked Mendelssohn is scarcely to be wondered at; their styles are as different as were their characters. But, had he been a man of good taste, he would not have descended, as he did, to making a public exhibition of his prejudice by ostentatiously donning gloves when, at a concert in London, he was called upon to conduct a work by Mendelssohn, remarking, as he did so, that he was loath to soil his hands by contact with such music!

Mozart has had whole generations of worshippers from dear old Hauptmann in Leipzig to Saint-Saëns in Paris. The former declared to me that at the mere

mention of Mozart's name, warm tears of veneration and affection started to his eyes; while the other told me that in his opinion no other composer was so universally lovable or so supremely musical as Mozart.

Saint-Saëns had no great sympathy with the ultra-modern tendency. He kept a warm corner in his heart for some of those masters of the past whom it is the fashion of our day to decry. He found much, though not all, to admire in Bellini's "Norma," as Mendelssohn did in Donizetti's "L'Elisir d'Amore."

King Edward and Saint-Saëns

At a Philharmonic concert in London, at which Saint-Saëns had played a Beethoven concerto, I had the honor of discussing the performance with His late Majesty, King Edward, then Prince of Wales. As he was leaving St. James Hall, he caught sight of Sir Charles Hallé and beckoned to him. "Well, Sir Charles," said he, "and what do you think of the pianist?" Hallé, a fine musician, and not generally an incautious man, must, on this occasion, have forgotten himself, for I stood sufficiently close to hear him whisper the word "atroce" to his Royal questioner. From a pianist's point of view, he was not far wrong, but from a brother artist it was scarcely generous. Saint-Saëns's playing was hard, dry, and unsympathetic; he intentionally avoided crescendos and diminuendos, rallentandos and accelerandos, so that his performance lost in interest and lacked grace. If organists will forgive me, I would say that he played the piano like an organist.

Liszt was quite in his element when, in his prefaces to editions of Weber, Schubert, Field and others, he indulged in florid tribute. He was always courteous in his speeches and studiously liberal in his praise.

That famous conductor, Costa, had his favorites and his pet aversions, as most of us have without being famous conductors. He loved Handel, Mendelssohn, Meyerbeer, Rossini and Gounod. He disliked Verdi and detested Wagner. Once, at a performance in Covent Garden of "Guillaume Tell," he gave such a brilliant rendering of the overture that the whole of it (not a very short one) had to be repeated before the audience would permit the opera to proceed.

"Mendelssohn and Water"

His admiration of Mendelssohn led him to the slavish imitation of that master's manner, which he shows in his oratorio "Eli." When this otherwise excellent work was produced at a "Birmingham Festival" it met with a rapturous reception; but there were not wanting certain musicians who, in spite of public approbation, would have none of it. I sat, on that occasion, with Edward Bache and Charles Horsley, both, at that time, reckoned among the most promising young British composers. Bach pronounced the work to be "Mendelssohn and water," while Horsley declared he detected the water but missed the Mendelssohn.

What Hans Richter thought of Brahms he showed in that memorable speech in which he linked him with Bach and Beethoven as the three greatest B's in the musical alphabet. Not every musician will agree with this estimate, though all are unanimous in crediting Brahms with as much as he deserves. But, "everyone to his taste," as the Scotchman doubtless thought when on coming South and partaking of asparagus for the first time, he rejected the tender heads as "too pulpy for a body" and masticated the stalks.

Both Schumann and Mendelssohn were sincere admirers of our Sterndale Bennett and generously encouraged him in every way. I have written about this in another place, so will content myself here with regretting that the seed they so liberally scattered has not yielded a more enduring harvest.

Musical amateurs have been known to be as jealous of one another as professionals proverbially are. On one occasion, when walking with my friend Jones, who was considered the finest amateur tenor of his day, we met a rival tenor.

"Excuse me for a moment," said I, "while I say a word or two to my friend Robinson."

"What!" exclaimed Jones, "is it possible that a man of your taste should associate with that egregious donkey Robinson?"

"Certainly," I replied, and went up to him.

His greeting was, "Were you walking with that inflated jackass Jones?"

—The Monthly Musical Record.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Materials for Early Grades

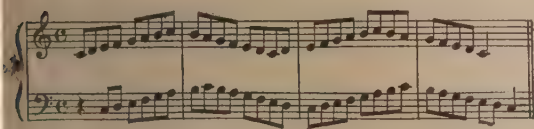
I have a pupil who has finished Jessie Gaynor's Vol's. 1 and 2, *Miniature Melodies*; also *Melodious Studies*, Op. 57, by Edwin J. Decevee. Please suggest a course of study to use with her next.

She knows all of her sharp and flat scales, both contrary motion and two against one. What would you suggest to take up in scale work?
Also tell me some pieces suitable for a boy in the third grade. Mrs. F. G. C.

You might try for the first pupil, who, I judge, is in the second grade, the *Ecole Primaire*, Op. 176, Book 2, by J. B. Duvernoy, and *First Velocity Studies* by G. Horvath. The collection of *Pleasant Pastimes for the Young Player*, by H. L. Cramm, will furnish plenty of little pieces.

For the second pupil a good collection of pieces is the *Standard Compositions for the Piano*, Vol. 3, Grade 3, by W. S. B. Mathews. Attractive single pieces are Grieg's *Dance of the Elves*, Op. 12, No. 4; Durand's *Chaconne*, Op. 62; and Hitz's *Pastorale*, Op. 174. For third grade studies, try *Melody and Velocity*, Op. 872, by A. Sartorio; and *Style and Technic*, Op. 129, by G. Lazarus.

As to scale work for pupil No. 1, I suggest that she now study the scales in canon form, with one hand two notes ahead of the other. For instance, have her first play a scale slowly, with the hands an octave apart, as usual; and then let the right hand precede the left, thus:



This scale may then be enlarged to 2, 3 and 4 octaves. A similar process may be carried out with the left hand preceding the right. Has she had the minor scales? If not, these should be taken up soon. And how about arpeggios? It is well to alternate scale practice with that of broken chords.

According to this system, the sequence of compositions is not essential, although the alphabetical arrangement is as good as any. But collections, or publications of unusual size, may be put in special folders, since it is the number and not the alphabetical position which is first to be considered.

A cabinet with narrow pockets or similar device may of course be substituted for the folders. Also, if your piano music runs over the 999 mark, you may continue with 1a, 2a, 3a, and so on.

If any other Round Table members have schemes for cataloging, please send them along.

Exhausting Practice

I have been troubled recently with my hands "playing out" after a half-hour's practice, especially when playing at a rapid tempo. Recently I went on a two-weeks' vacation, during which time I had no opportunity to practice; but it is hardly possible to think that would cause such a state of affairs. Have you heard of any parallel case? L. C. H.

It looks as though yours were a case of tense nerves and muscles. Perform a "daily dozen" relaxation exercises at the beginning of your daily practice. First, let your arms hang loosely from the shoulders. Raise them to a horizontal position and let them fall again, several times. Next, raise forearms from the elbows and let them fall into your lap. Finally, raise the hands from the wrists and let them fall down, so that they hang loosely in the air.

After such exercises, keep your mind on your arms and wrists while playing, and don't allow them to stiffen up. You can be sure that "that tired feeling" which comes in fast playing indicates rigid muscles somewhere.

Technic for Beginners

I will appreciate it if you will explain to me the best finger movements for beginners. Some methods say, "Hold the hands loosely over the keys, then lower it and play a certain key—raising the non-playing fingers to stroke position." Continuing to play, we follow the principle of "putting the fingers back in place"—that is, in a curved position about an inch above the keys, the minute they have finished playing.

I find that raising the fingers in this way avoids "playing with the wrist" and gives a nice, clear tone; but sometimes it seems that the effort to keep the fingers up tightens the wrist.

Other methods teach the child to begin by holding down five keys, playing each finger, then each two fingers successively a number of times, and so on, but with the wrist flexible. I find with most children it is very hard to keep the wrist loose, the fingers being so weak. Also the fingers have more tendency to drag on the keys because of the habit of "holding down."

Which really is the better technic? Can a finger technic in which the fingers scarcely rise from the keys be developed without first having gained strength by raising the fingers high? M. B.

All kinds of absurd "methods" have been swallowed by unthinking teachers, just because they have neglected to ask *why* such and such things should be done. *Why* should the fingers be continuously held in a strained position as high as possible above the keys? Such a procedure makes it almost impossible to play with a free wrist. Again, *why* should the keys be held down as you describe? It is seldom that such a labored attitude is required, at least in elementary music.

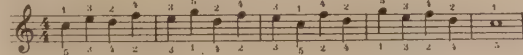
Let's proceed on the principle that we shall keep the muscles as relaxed as possible, and only actively use them when there is a real musical object to be gained by so doing. Begin by having the child hang the hand down from the wrist. Then place the fingers on the keyboard, with the wrist loose and the fingers somewhat curved.

Now press a key down quickly with each finger in turn, allowing the key to rise suddenly the instant the sound is produced, by relaxing the finger. This is the *finger staccato*. Next, sound each key as before, but retain enough pressure to keep the key down, raising and lowering the wrist several times while doing so, to see if the wrist keeps relaxed. This prepares for the *finger legato*.

For a more brilliant touch, introduce the element of *forearm rotation*. First, clench the fist as though going on the warpath, and place the knuckles on the keys Gb Ab Bb. Sound these keys by rolling the forearm and hand from side to side, without moving the upper arm. Now place the fingers in playing position again on the keys C to G. Roll the hand suddenly to the left, driving C down with the thumb; then to the right, driving G down with the fifth finger. Repeat these motions until they can be done with ease. Next, practice the following exercise, rolling the hand and forearm alternately to left and right, in the direction of each key as it is played. Note that the wrist should be held rather high, and that the fingers should be curved and rather firm.

The notes should be played strictly legato.

Ex. 1



This kind of work may then be applied to all sorts of five-finger exercise, to broken chords (especially the diminished seventh) and to scales. Eventually the rotation is much lessened; but its effect should be constantly present, just the same.

An Adult Pupil

I have a first-grade pupil who is mother of three boys and who wants to help them with their music work. She says that she wants to play "jazz." She is in a hurry to learn and doesn't wish to spend her time on technic. What course shall I pursue? J. L. B.

Your problem is one that requires tact; for if you accede blindly to her wishes, she is in danger of playing in a "messy" fashion that will furnish poor amusement for herself or the boys.

The best way, in such a case, is to give her apparently what she wants, and at the same time to wedge in deftly the things that she ought to have. Wheedle her into spending the first five or ten minutes of her practice period each day on scales and the like, "just to sharpen up the tools." Then give her sugar-coated studies, such as *Gurlitt's Op. 50* and *Burgmüller's Op. 100*, that will keep her happy and at the same time administer the proper musical nourishment. There are plenty of easy rhythmical pieces, too, that will satisfy her longing for jazz, without descending to cheap dance music.

Hanon and Bach

1. Do you regard Hanon's Complete Studies as a good volume to use for exercises? Should you start at the beginning and work up each exercise thoroughly?

2. In what order should the Preludes and Fugues of Bach's *Well-Tempered Clavichord* be given? W. R. M.

In teaching a book of studies, the line of least resistance is to observe the exact order in which they are given in the book, and to teach them note for note in that order. But the more thoughtful teacher will adapt the studies to the pupil, rather than the pupil to the studies, selecting those which are best adapted to the pupil's needs, and passing over those which seem impractical for him. If he attempts a study, for instance, which does not "go" after he has labored on it, let him lay it aside for a more profitable task. Also, if a study some way ahead seems to fit well with the piece he is working on, assign it at this psychological moment. Used judiciously in this way, the complete Hanon is an excellent collection.

In a similar manner, the order in which Bach's Preludes and Fugues in the *Well-Tempered Clavichord* are taught should depend largely upon the pupil. Certain of them are, of course, better adapted to pedagogic purposes than others; and these may be arranged in the following fairly progressive order:

Vol. I, Nos. 5, 2, 1; Vol. II, Nos. 15, 5, 12; Vol. I, Nos. 21, 9, 11, 6, 15, 17, 3, 4, 8. There are others of value, of course, but the above are those which I have found most useful for my work.

Sustained Chords

Will you kindly explain in detail how chords are played in the manner known as "with sustained arm?" I have understood this to mean with the down arm touch and with the use of the triceps muscle. Is this correct? Should the arm relax before the time-value of the chord has expired, that is, in playing whole-note chords, should one count four and then relax? E. R. F.

I am not familiar with the nomenclature you mention; but if it means, as you suggest, to press heavily on the keys after the chord is sounded, I certainly do not subscribe to it. Any such pressure, or "key-bedding," as Mr. Matthay aptly calls it, is not only a waste of muscular force, but also tends strongly toward that fatal fault—stiffness of wrists. For when the hammer hits the string, it immediately falls back away from the string, so that no earthly amount of pressure on the key has the slightest effect on the tone.

So, in playing chords, or anything else, for that matter, let the playing muscles relax *the instant the tone is heard*. If the note is staccato, this relaxation, like the recent eclipse of the sun, should be total; but if the tone is to be sustained, only enough pressure should be retained to keep the key down for the required time.

As to playing a chord, we may use either the hand touch, in which case the wrist should react slightly upward; or the arm touch, in which case the arm-weight from the shoulder is an important factor. But in any case, relax immediately, as much as is possible to give the tone its full time-value.

Scale Fingering. Recitals

May I offer the rule for fingering the major scales which in my teaching I have found of great value?

For scales like C, 4th finger in right hand on 7th degree; 4th finger in left hand on 2nd degree. For all flat scales, 4th finger in the right hand on Bb, thumb on F. For Db, Ab, Eb, Bb, left hand begins with 3rd and puts the 4th finger over.

I would like a suggestion in regard to a recital for my piano pupils. Throughout the year I have the customary recitals, but for Music Week should like something slightly different. Last year we had a most successful one in costume, but would like something new this year. Mrs. I. A.

Thanks for your scheme for fingering, which is simple and clear.

As to the recital matter, why not try a nationalist program? Group the pieces according to the nationality of their composers; as Russian, Scandinavian, German, Austrian, French, English, reserving the Americans for the final number. Before each group is presented, have a few words said by either yourself or a pupil about the music of the nation to be illustrated or the composers of the pieces played. If a national flag for each group is unfurled, the effect will be more vivid.

As connected with music week, the group at the end will furnish a good opportunity to show that our American composers are worthy of comparison with those of the older civilizations.

MUS. DOC.

WRITING his schoolboy recollections in "Music and Letters" (London), Cecil Forsyth thus amusingly describes his music teacher, one T. J. Hargitter, who was "an organist by training, but professed also harmony, counterpoint, the piano, violin, viola, cello, flute, voice, etc.," and also gained a Lambeth "Mus. Doc." for writing an oratorio, *St. Chad*.

"It is not generally known that the Archbishop of Canterbury still retains, among his last shred of mediæval authority, the privilege of conferring the musical doctorate upon such as are worthy thereof. And it was to Canterbury that Hargitter applied successfully for his degree. . . . And I confess that when, about the same time I was confirmed by the Archbishop (Benson) it was his awful power of conferring supernatural musical efficiency that touched me most deeply.

"As I have said, *St. Chad* and the 'Mus. Doc.' came on the scene simultaneously; and this gave rise to much talk. Mysterious tales began to be muttered during evening 'prep.' The severity of the Archbishop's conditions had been such as to test even Hargitter's unexampled courage. The word was passed from desk to desk that he had been seen to steal from his house in Malston late at night, closely muffled and carrying a bundle of quills, a bottle of ink, and a bale of 34-stave music paper; that he had been questioned at dawn by a policeman of the R-division who had found him on Blackheath, footsore, and heading for Lambeth; that after admittance to the Palace he had preferred his petition, and that His Grace had instantly propounded the terrible 'poser' of an extempore oratorio on the subject of *St. Chad*; that after seven foodless and waterless days in the Lollards Tower, he had emerged therefrom, emaciated but triumphant—and had sought the Archbishop's presence; that the latter, after a single glance at the work, had embraced him enthusiastically with the words, 'My dear Hargitter, you are an honor to the See,' and that finally, with one touch of the archepiscopal fairy-godmother's wand, his braided coat had fallen from him, and in its place had blossomed the butterfly-robos of the Canterbury doctorate."

"To extemporize freely, the player must possess, as natural gifts, intellectual acuteness, fiery elevation, and flow of ideas; the power of improving, arranging, developing, and combining the matter invented by himself, as well as that taken from others for this purpose."

—JOHANN NEPOMUK HUMMEL,

WHAT LOS ANGELES THINKS OF JAZZ

"THE way this jazz music hangs on there must be something in it. Five fellows who cannot read music are given five different pieces to play at once. They are equipped with a razoo, a bazzoo, a blam blam, a wahoo and a wheezer. They are then filled with Jamaica ginger, barbed wire, rough on rats, rock salt, home brew and T.N.T. and turned loose. The noise that results is jazz. When people hear it they say they "could just die dancing." Many of them do and the rest should. Just when they made delirium tremens unconstitutional, jazz came along and gave us dancing tremens. A fellow now drinks a few bars of music and gets a jazz instead of a jagg. Nobody knows where it came from and nobody knows where it is going. Reformers claim that it came from and is going to the same place."

—Los Angeles Times.

Song brings of itself a cheerfulness that wakes the soul to joy.

—Euripides.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

HOW BERLIOZ HEARD MUSIC

IN his "Beethoven's Nine Symphonies," Hector Berlioz gives the following account of the physical effect music occasionally had upon him. Like many great composers, however, Berlioz had a trick of "dramatizing himself" in print, so perhaps we must not take him too seriously.

"On hearing certain works my vital strength seems first of all doubled," he confesses. "I feel a delicious pleasure with which the reason has no connection; the habit of analysis then comes unbidden, as it were, to engender admiration. Emotion, increasing in direct proportion to the energy or grandeur of the composer's ideas, then soon produces a strange agitation in the circulation of the blood; my arteries throb violently; tears which, in a general way, indicate the end of the paroxysm, mark in this case only a progressive stage which is liable to be much exceeded. In the latter case, spasmodic contractions of the muscles supervene; the limbs tremble;

there is a total numbness of the feet and hands; a partial paralysis of the nerves of sight and hearing; in short, I no longer see or hear perfectly, am seized with giddiness and am half swooning. No doubt sensations carried to such a degree of violence are somewhat rare; besides which there is a vigorous contrast to be placed against them—that of *bad musical effect* producing the contrary of admiration and pleasure. . . . I then blush as if for shame; a veritable indignation seizes me, and one might think, to observe me, that I had just suffered some outrage for which pardon seemed impossible. . . . This may be disgust and hatred carried to extreme limits, but such music exasperates me, and I seem to vomit it from every pore."

In view of some of the music we nowadays hear "on the air," it is perhaps well for Berlioz that he died before the era of the loud speaker!

"ON PLAYING THE TROMBONE"

"WHAT is there about a trombone that persuades one to take it as a job?" asks Charles S. Brooks in a recent *Century Magazine*. "It never flings itself into a happy chorus nor lends a merry rhythm to the waltz and even when *Isolde* dies it sits like a stolid toper at his beer. Untouched by higher feelings, it stands apart upon its selfish head and shakes itself to dry its watery gullet as if stricken with a quincy. . . .

"Nor has the trombone any domestic virtues. It is never asked to perform after dinner when company is about. Its raw crescendo in an hour of evening practice blows ashes from the hearth, and neither book nor checkers can hold attention. It never stretches its toes across the comfortable fender on a winter night to breathe a sentimental air. There is nothing cosy about a trombone.

"Now and then, of course, like the meaneast of God's creatures, trombones have their glorious moments, and I confess that there is nothing of mightier boast and

energy than their triumphal entrance in *Aida*. Here in the crisis of the pageant, when the Nubian slaves are chained to the chariot wheels and the sable queen has mounted to her throne"—Mr. Brooks seems a bit mixed here: surely it is *Amneris* who mounts the throne, and she is not a colored lady—"in this exalted moment the trombones are entrusted with the tune. Mad elephants cheated out of their peanuts could not lift their trunks in wilder frenzy. There are six of them swelling with excitement, blowing at the roof lest with lower aim their tempest sweep the stage of its painted city."

Some other "glorious moments" in the life of a trombone this author might have remembered are the Epithalamium from *Lohengrin*, *The Ride of the Valkyries*, and the last few solemn bars of Tschaiakowski's *Symphonic Pathétique*. Also the trombones do noble work intoning the theme of Mendelssohn's *Hymn of Praise*. Mr. Brooks maligns the instrument somewhat in his humorous comments.

IN PURSUIT OF ADAM'S RIB

IN "The Standard Oratorio," George P. Upton reminds us that "The oratorio in its modern form is a musical setting of a sacred story or text in a style more or less dramatic." And later he says that: "The earliest of these representations, so far as has been discovered, dates back to the twelfth century, and is known as the Feast of Asses. In these exhibitions, Balaam, superbly habited and wearing an enormous pair of spurs, rode a wooden ass, in which the speaker was concealed. The ass and the devil were favorite characters. The former sometimes appeared in monkish garb and brayed responses to the priests. . . . As late as 1783, the buffoonery of this kind of exhibition continued. An English traveller, describing a mystery called the 'Creation,' which he saw at Bamberg in that year, says:

"Young priests had the wings of geese tied on their shoulders to impersonate angels. Adam appeared on the scene in a big curled wig and brocaded morning gown. Among the animals that passed before him to receive their names were a well-shod horse, pigs with rings in their noses and a mastiff with a brass collar. A cow's rib bone had been provided for the formation of Eve, but the mastiff spied it out, grabbed it, and carried it off. The angels tried to whistle him back, but not succeeding, they chased him, gave him a kicking and recovered the bone, which they placed under a trapdoor beside the sleeping Adam, whence there soon emerged a lanky priest in a loose robe, to personate Eve."

"The buffoonery and profanity of the early exhibitions, however, gradually wore away when the church assumed the monopoly of them and forbade secular performances."

BACH'S EAR FOR MUSIC

"His favorite instrument was the clavi-chord, on account of its power of expression," writes C. F. A. Williams, in his biography of the great Johann Sebastian Bach, "and he made his pupils chiefly practice on this. He learned to tune it and the harpsichord so quickly that it never took him more than a quarter of an hour. 'And then,' says Forkel, 'all twenty-four keys were at his service; he did with them all that he wished. He could connect the most distant keys as easily and naturally together as the nearest related, so that the listener thought he had modulated through the next-related keys of a single scale. Of harshness in modulation he knew nothing; his chromatic changes were as soft and flowing as when he kept to the diatonic genus.'"

(All this merely means that he tuned his clavichord to the tempered scale, for which he wrote his Forty-eight Preludes and Fugues, and to which your own piano is tuned, instead of the "Meantone Scale" then in vogue.)

"Of his conscientiousness in examining organs and organists, Forkel ironically remarks, it was such that he gained few friends thereby. But when he found that an organ-builder had really done good work, and was out of pocket by so doing, he would use his influence to obtain further payment for the man.

"Though he would have nothing to say of musical mathematics, his knowledge of everything to do with the art and practice of music was astounding. He was intimate with every detail of organ construction; he not only tuned but quilled his own harpsichord, and . . . invented new instruments. When he was shown the newly-built opera house in Berlin, he observed the construction of the dining-saloon, and said that if a person whispered in a corner, another person standing in the corner diagonally opposite would hear every word, though no one else could do so.

JOACHIM'S "UNCOUTH MASS OF MUSIC"

WRITING an article on "Rhythm as Proportion" in the current *Music and Letters* (London), Mr. Leonard Borwick speaks of the "proportion" that goes to "a fine plastic moulding and disposition of phrase."

"As I write the word 'plastic,' this writer continues, 'my mind goes back at least a generation to a conversation I once had with Joachim in the old St. James' Hall Restaurant, where we were lunching after a rehearsal for the afternoon 'Pav.' (i. e., popular concert at the Queen's Hall, London). He had heard a certain performance overnight which had impressed him very little favorably, and to my point blank inquiry as to where exactly the shortcomings lay, he gave the most illuminating reply: 'Not exactly anywhere, but everywhere. What was wanting all through was the plastic element. It was like hearing an uncouth mass of sound—if you can imagine such a thing.'

"His wonderful command of English, reinforced as it was by a gesture of both hands outlining imaginary shapes and contours in the air, made the saying all the more noteworthy, and it has stayed with me ever since."

It is a phrase that might well stay with any musician, for a piece of music that is not interpreted rhythmically is like some giant structure such as a cathedral, the walls of which are sagging, the roof misshapen and the steeple all awry. Mr. Borwick heads his excellent article with a quotation from Shakespeare's *Richard II* that should also "stay with us":

"Music do I hear?
Ha! Ha! Keep time. How sour sweet music is
When time is broke and no proportion kept."

A Lesson on the "Harmonious Blacksmith" of G. F. Handel

By MARK HAMBOURG

The Famous Russian Piano Virtuoso

As part of a definite educational plan inaugurated twelve years ago, THE ETUDE commenced a series of printed lessons on great masterpieces, to be written expressly for this publication by eminent virtuosi and noted teachers. These lessons are real lessons, as nearly personal as they can possibly be made in print. They represent the sincere study and earnest scholarly work of master minds and are in no sense hastily contrived sketches written by others and presented as the work of illustrious musical celebrities. The series now includes

eighteen Master Lessons, which have been prepared by nine eminent experts, including such authorities as Stojowski, Grainger, Miss Katharine Goodson, Mark Hambourg, Mrs. Edward MacDowell, Alberto Jonas and others. The enthusiastic interest of our readers has led us to continue the series, and our friends may look forward to a splendid lesson on Rubinstein's "Kamennoi Ostrov" ("Reve Angelique"), by Katharine Goodson, and another, later, on the Liszt "Liebestraum in A flat," by Mark Hambourg.

THIS charming composition was written by Handel, for the harpsichord, and formed part of a work known as his *Fifth Suite in E major*. Its proper title as given to it in this Suite ought to be *Air and Doubles* (doubles being an old expression, meaning simply, as its name implies, doubles to the notes of the Air). How it came to receive the name of "Harmonious Blacksmith" is not certainly known, though various traditions exist to account for this.

Rockstro, in his excellent life of Handel, tells the story that Handel was supposed to have taken refuge one day from a shower in a blacksmith's shop at Edgeacre, and while there he heard the blacksmith humming the tune. When he got home he wrote it down and added variations to it. Another tale is that an enterprising publisher, one Lintott, of Bath, had as father a blacksmith, whose favorite tune was the one from Handel's *Fifth Suite in E major*. So Lintott published the Air and Variations under the title of the "Harmonious Blacksmith," in memory of his parent. In any case, however, the piece came by its name, it is now well known under that title all over the world.

Handel's Lessons

Handel was born in Halle, in Germany, on the 23rd of February, 1685. He did not write a great deal for the harpsichord, but in 1720 he started publishing lessons for that instrument which he called "Suites of Pieces for the Clavessin." Of these lessons or suites, Handel composed five, and the "Harmonious Blacksmith" is contained, as I have already noted, in the fifth one. These lessons were immensely popular, and deservedly so, as many of them are most beautiful. In the eighteenth century they were estimated as highly as the Beethoven sonatas are now for being perfect examples of music for the student to learn from.

For purposes of interpretation the "Harmonious Blacksmith" is onomatopæic in its conception. That is to say, it should be played in the spirit of its title, the underlying idea all through being that of the blacksmith's hammer striking the anvil.

The Air

The opening measure, introducing the Air, should be played *mezzoforte* as marked, with a somewhat heavy liberateness, suggestive of the cheerful blacksmith singing to the accompaniment of his rhythmical hammering. His opening section of the air should be repeated *piano*, with the same kind of jovial deliberation. After the repeat in *piano* of the first section, the air can be taken up again *forte* at the second beat of the third measure, and return to *piano* at the fourth beat of that measure, as marked in the music. Continuing from the second beat of the fourth measure, the melody must be played very brightly and freshly, and then be brought down to an effective *diminuendo* in the beginning of the fifth measure. The top notes of the melodic figure in the fourth measure must be well brought out, and the whole piece ought to be extremely *legato*. In the fifth measure I do not play the notes on the second beat *piano*, as marked on the music, but *mezzoforte*, and I give a small accent on the "F sharp" on the third beat in the treble. Then I play the next figure on the fourth

beat of that measure *piano*, and take the melody up again from the second beat of the sixth measure roundly and brightly to the end of the Air. See fourth, fifth and sixth measures of the second part of the Air. The repeat of this second part of the Air should be played *pianissimo* for the first two measures, but in the fifth measure of the repeat the accent should again be placed on the "F sharp" in the treble, though this time it should remain in the soft tone. The figure, however, on the fourth beat of the same measure, can now be brought out *forte*, and then again dropped to *piano* on the second beat of the next measure and preserved so until the end. This is all done so as to make a change in the rendering of the Air during its repetition, and thus induce variety of interest and tone color.

First Double

We now come to the first Double or Variation, where it must be at once pointed out that the left-hand part should be considered as absolutely adjunct to the melody in the right hand, and just act as its friendly supporter upon which it can lean. The figure in the right hand must be played as if the first note of each beat were an eighth-note, and must be held somewhat, in order to bring out the melody in a smooth continuity of tone. See first and second measures of first Double.

The melodic figure should be played as in the opening measures of the Air, first loudly, and then repeated softly. The left-hand part must be tremendously *legato*, with an accent on the "F sharp" on the second beat of the first measure, and a similar accent on the "first F sharp" again in the second measure with a *crescendo* in that second measure, to try to create the effect of a kind of welling up of sound. After the repeat, proceeding to the fourth measure of the Double, there should be another *crescendo* in the bass, and in the fifth measure, also in the left-hand part, an accent should be introduced on the second half of the second beat on the note "B." See fifth measure of first Double.

No *ritardando* at all ought to be made in the sixth measure of this Double the first time it is played, although one is marked in the music; and when it is repeated there should even then be scarcely any slowing down. Only a slight easing of *tempo* may be felt, and the close of the Double be a trifle more deliberate.

Second Double

This second variation can be rather quicker in *tempo* than the first one, and the first and third notes of each figure in the left hand should be held on as though they were eighths, just as they are held in the right hand in the first Double. I prefer to start the right-hand part *mezzoforte* instead of *piano*, as it is marked, the first "B" being *forte*, the second "B" *piano*, and then making a *crescendo* to lead up to the accented "B" on the third beat of the second measure. See first and second measures of second Double.

The third and fourth measures should *diminuendo* again, and the left hand should contribute corresponding light and shade in sympathetic support to the right hand. In the second part of this Double (that is to say, in the fifth measure from the beginning), the first half

of that fifth measure may be *forte* and the second half *piano*, with a slight accent on the trill. In the sixth measure a little slur over from the "B" to the "E" in the second beat of the measure in the right hand should be made, and then the following notes in the treble, "C sharp," "B," "A," "G sharp," be pressed out with a certain deliberation of expression. See fifth, sixth, seventh and eighth measures of second Double.

The second and third beats of measure seven can be played *forte*, as marked in the music, but the fourth beat of that measure, and the first beat of measure eight, can be *piano* again. At the second beat of the eighth measure the melody must be taken up gaily and brightly to the end. A slight slackening of the rhythm may be introduced at the very end of the eighth measure after the section has been repeated and the Double is at its close, but no real *ritardando* ought to be present, as I think that continually pulling up the *tempo* at the finish of each Double, as marked in the copy, creates a monotonous impression.

Third Double

In this third variation, little accents should be made on the first note of each triplet in the right hand, and the playing of these triplets must be highly rhythmical and smooth. At the same time care must be taken to preserve the characteristics of the original "Air," that is to say, the same variations of tone color in *forte* and *piano* ought to be used, as in the initial theme, on which all the Doubles are based. On the second half of the second beat in the second measure of Double three there is a tied "E" in the left hand which should be given a little accent. In the fifth measure there is a *crescendo* marked which is very important and must be carefully observed so as to make a finely-balanced increase of tone up to the *forte* in measure six. There should be no slackening of *tempo* at all at the end of this variation; it must finish up as briskly as it begins.

Fourth Double

This Double has characteristics already noticed in the second one, namely accents on each of the various "B" notes which occur three times in the right-hand part in the first and second measures. The left hand's triplet figure must have small accents on each first note of the triplet, as in the previous Double where the same figure is present, only then in the right hand. This whole triplet figure, running right the way through the variation as it does, must be performed in a very exact, neat, rhythmical and smooth manner, to give its proper effect. In the first measure of the repeat, in the treble, there is a "C sharp" on the third beat which ought to be accentuated, and in the fourth measure, the notes in the right hand starting from "B" on the second beat, and as "B,—E,—C sharp,—A," should be brought out with a broadening of expression, so as to counteract the somewhat mechanical monotony imparted by the perpetually running triplets of the bass part. I call this kind of broadening of the melody, the "humanizing" touch, which enlivens and imparts elasticity and interest to variations which are encased around by one continuous rhythmical figure, as this fourth Double is. See third and fourth measures of Double 4.

Fifth Double

To my mind, in this last variation the idea ought to be to try to convey an effect of sound like the rise and fall of water. This Double is often performed by students as though it were a school exercise, whereas it should present an interesting problem of tonal atmosphere. The first part of the movement can be played *forte*, and the repeat again *piano*. In the third measure the left hand has thirds on the second and third beats, and on the first beat of measure 4; namely "G sharp—B," and "A—C sharp," and so, on and these thirds should be played with a kind of swelling in the tone, so as to induce that idea of liquid swelling and ebbing which I have already mentioned.

In the fourth measure, the third and fourth beats in the bass must be played with deliberation, while the melody is well brought out in the right hand. This is accomplished by giving pressure as follows, to the "A" of the sixteenth figure on the third beat in the treble, and to the "B" fourth sixteenth of the same group, and to "G sharp" first sixteenth of the next group on the fourth beat, and to "F sharp" quarter-note on the first beat of the fifth measure. In the fifth measure (right hand) on the second, third and fourth beats, emphasis should also be put on the first note of each successive ascending figure; thus on the "B" on the second beat, on "C sharp" on the third beat, on "D sharp" on the fourth beat, and on "E" on the first beat of the next measure. In the sixth measure, on the second beat, a small *crescendo* should be introduced into



MARK HAMBOURG

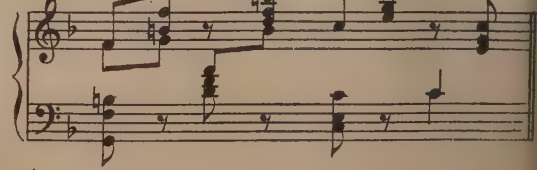
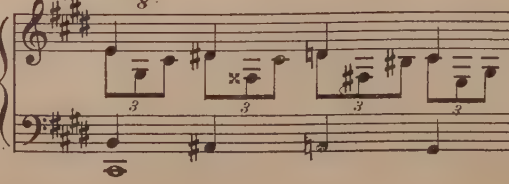
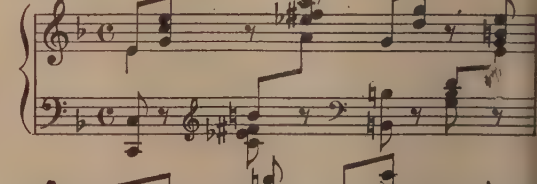
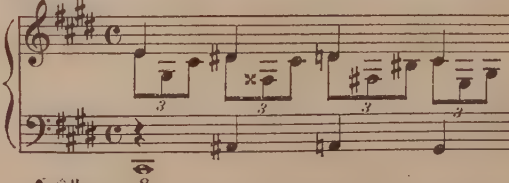
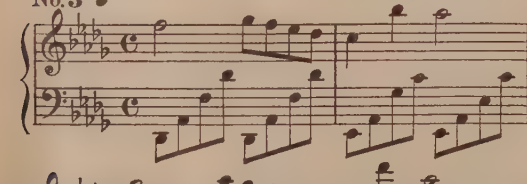
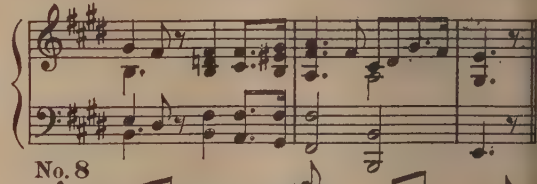
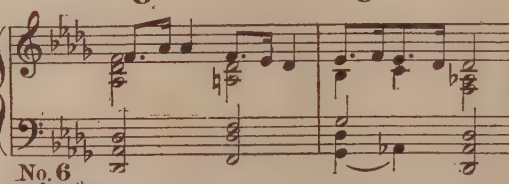
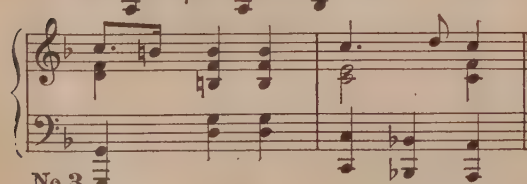
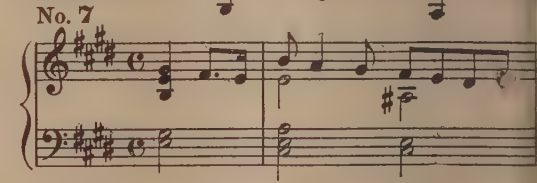
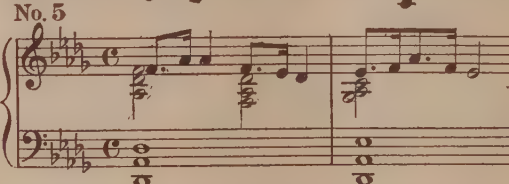
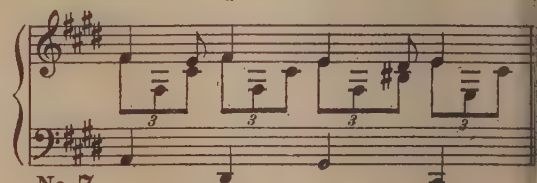
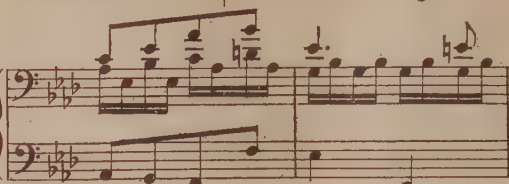
the figure culminating on the third thirty-second "B," the second group of these notes. Here, there should be on this same "B," a slight reticence of the rhythm like an almost imperceptible *fermato*. Prominence should be given also to "C sharp" sixteenth on the third beat of this same measure, and to "A" and "G sharp" and "E" and "D sharp" in the two groups of sixteenths of the third and fourth beats, thus deepening the significance of the close of the phrase. See third, fourth fifth and sixth measures of Double 5.

The second and third beats of the seventh measure should be *forte*, and the fourth beat, and first beat of the following measure dropped to *piano*. The second beat of the eighth measure can be *mezzoforte* with *crescendo* on the third and fourth beats. See seventh, eighth, ninth and tenth measures of Double 5.

In the ninth measure, the notes on the first beat should be *forte*, and on the second beat, a sudden *piano* should occur, with an accompanying accentuation of the first note of the thirty-second note passage which is "B," a similar accent should be given on the first note of each of the mounting thirty-second notes runs which now proceed. A gradually rising *crescendo* must also be effected, reaching its apex on the top "B" on the second beat of the tenth measure. From here, the final descending scale should ring out, grandiosely brilliant and the work be brought to an end with pompous accents on the last sixteenths, a *ritardando* being made only on these ultimate four notes leading to the final chord.

Etude Music Lovers' Memory Contest

How many of these famous pieces can you identify? The extracts are not all taken from the opening melodies of the pieces. The answers will appear in THE ETUDE for June. If you are a teacher, this will make a fine test for your class. Do you want more memory tests of this kind? Let us hear from you, as it is the desire of THE ETUDE to present only what is most desired by our friends. Music Memory Contests are now being held all over the United States.



G.F. HAENDEL

Air.

Repeat Piano

For repeat (see Lesson)

a)

Double 4

Accents on 1st notes of triplets in bass.

Broaden out notes in the treble.

p cresc.

Double 5

vief—

Rise and fall of sound.

p *cresc.*

forte

forte

1 pompous

BRIDAL ROSES

A WEDDING MARCH

LEO OEHLER Op. 222

A timely new wedding march. Many prefer to abandon the older and more conventional marches. Grade 3½.

Tempo di Marcia Moderato M.M. ♩ = 76

The musical score for "Bridal Roses" is written for piano in a key of one flat (B-flat major or D minor). It begins with a tempo marking of "Tempo di Marcia Moderato M.M. ♩ = 76". The score is divided into several sections, each with distinct musical characteristics and dynamics.

- First Section:** Starts with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *maestoso*, *energico*, *cresc.*, *f*, *mf*, *cresc.*, and *f*. It ends with a *rit.* (ritardando) and *dim.* (diminuendo) leading to a *Fine* marking.
- Second Section:** A more melodic section starting with *p* (piano) and *tranquillo* (calm), followed by *dolce cantabile* (sweetly and in a singing style). Dynamics include *rinf.* (rinfacciato), *p*, and *cresc.*.
- Third Section:** A more rhythmic section starting with *f* (forte) and *dolce*, followed by *p* and *cresc.*. It includes a *rall.* (rallentando) section.
- Fourth Section:** A more energetic section starting with *a tempo energico*, *sf* (sforzando), *nf* (mezzo-forte), and *f*. It includes a *cresc.* section.
- Fifth Section:** A section marked *TRIO* and *Tranquillo cantabile*, starting with *p* and *dolce*, followed by *rinf.* and *cresc.*.
- Sixth Section:** A section marked *a tempo*, *rall.*, and *p*, followed by *cresc.* and *D.S.* (Da Capo).

To be played lightly and delicately,
with some freedom of *Tempo*. Grade 3 $\frac{1}{2}$.

Allegretto M.M. $\text{♩} = 108$

FLEUR DE LYS

INTERMEZZO

WALTER C. SIMON

p

cresc.

dim.

mf più mosso

*rall. D.C.**

TRIO

p dolce

D.C.

CODA

last time to Coda

2 and last time

IN A RUSH

MAY 1925

Page 335

A lively little number, affording good practice in technical work, especially in two-finger passages. Grade 2 $\frac{1}{2}$

Allegro M.M. $\text{♩} = 126$

HANS SCHICK

The musical score for "In a Rush" by Hans Schick is presented in a standard piano format with a grand staff (treble and bass clefs). The piece is in 2/4 time, marked "Allegro" with a metronome indication of 126 beats per minute. The key signature has one sharp (F#). The score is divided into several systems, each containing two staves. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte) again later. Fingerings are indicated by numbers 1-5 above or below notes. There are various slurs, ties, and articulation marks. The piece concludes with a "Fine" marking and a "D.C." (Da Capo) instruction. The score is densely written with many sixteenth and thirty-second notes, particularly in the right hand.

CAVALRY RIDE
from "LIGHT CAVALRY OVERTURE"

From one of the merriest of overtures. Just right for a four-hand show piece.

F. von SUPPE

Andantino con moto M.M. ♩ = 72

SECONDO

Andantino con moto M.M. 72

p *pp*

2/4

Allegro brillante M.M. ♩ = 116

Allegro brillante M.M. = 116

p

ff

ff

CAVALRY RIDE
from "LIGHT CAVALRY OVERTURE"

MAY 1925

Page 337

Andantino con moto M.M. ♩ = 72

PRIMO

F. von SUPPÉ

f legato con sentimen

fp

ff

p

ff

Allegro brillante M.M. ♩ = 116

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for the vocal part. The score is written for two staves, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is in a simple, folk-like style, with a melody in the right hand and a supporting bass line in the left hand. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The tempo is marked "Allegretto". The score is for the first ending, with a repeat sign and a first ending bracket. The second ending is marked with a "2" and a repeat sign. The score ends with a double bar line and a repeat sign.

BOYS' BRIGADE

A lively military march, demanding precision and a firm accentuation. Grade $2\frac{1}{2}$

PERCY WENRICH

INTRO

SECONDO

Tempo di Marcia M.M. ♩ = 120

PERCY WENRICH

f

ff

f

Fine

Trio

f il basso marcato

D.S.

The first system of the musical score for 'Boys' Brigade' is written for two staves. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many of the notes. The system concludes with a double bar line and a repeat sign.

BOYS' BRIGADE

PRIMO

PERCY WENRICH

INTRO

Tempo di Marcia M.M. ♩ = 120

The second system of the musical score begins with an 'INTRO' section in 2/4 time. The music is marked with dynamics such as *f* (forte) and *ff* (fortissimo). The tempo is indicated as 'Tempo di Marcia' with a metronome marking of 120. The score continues with multiple staves of music, featuring complex rhythmic figures and numerous fingering indications. The system ends with a double bar line and a repeat sign.

TWINKLING STARS

NOCTURNE

G.N. BENSON

A most effective drawing-room piece. Introducing a variety of technic. Grade 3 $\frac{1}{2}$.Andantino M.M. $\text{♩} = 66$

p *cantabile* *Ped. simile*

cresc. *accel.*

f *rit. e dim.* *p* *a tempo*

f *string.* *meno mosso*

con espressione *rit. e dim.* *Fine* *mf* *meno mosso* *Ped. simile*

a tempo *f* *rit.* *mf* *dim.*

rit. *f* *più mosso* *string. ff* *brillante* *a tempo* *rall.* *mf* *f* *rit. e dim.* *D.C.*

THE HAND-ORGAN MAN

Nowadays, this melody is heard frequently in the "movies!" Grade 2 $\frac{1}{2}$.

P. I. TSCHAIKOWSKY, Op. 39, No. 23

Moderato M.M. ♩ = 132

p *mf* *marcato* *p* *poco ritard* *pp*

ALICE

"She takes a nap on a summer afternoon."

MARI PALDI

From a new set of pieces *Alice in Wonderland*. To be played in the style of a *Lullaby*. Grade 2 $\frac{1}{2}$.Andante M.M. $\text{♩} = 54$

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KITTY KITTENS' DANCE

From the *Cat Concert*. Grade 1 $\frac{1}{2}$.

RUSSELL SNIVELY GILBERT

Moderato M.M. $\text{♩} = 54$

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JOSEF LHÉVINNE, one of the greatest pianists the world has yet heard, faculty member Juilliard Foundation, finds the Ampico "an instrument of vast possibilities for the spread of musical education."

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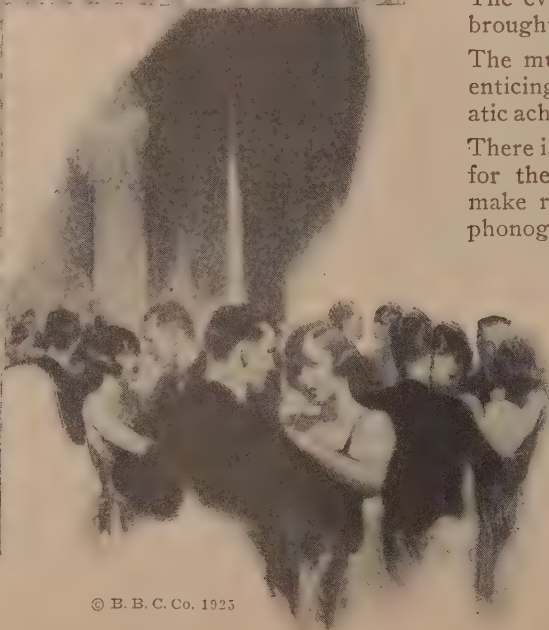
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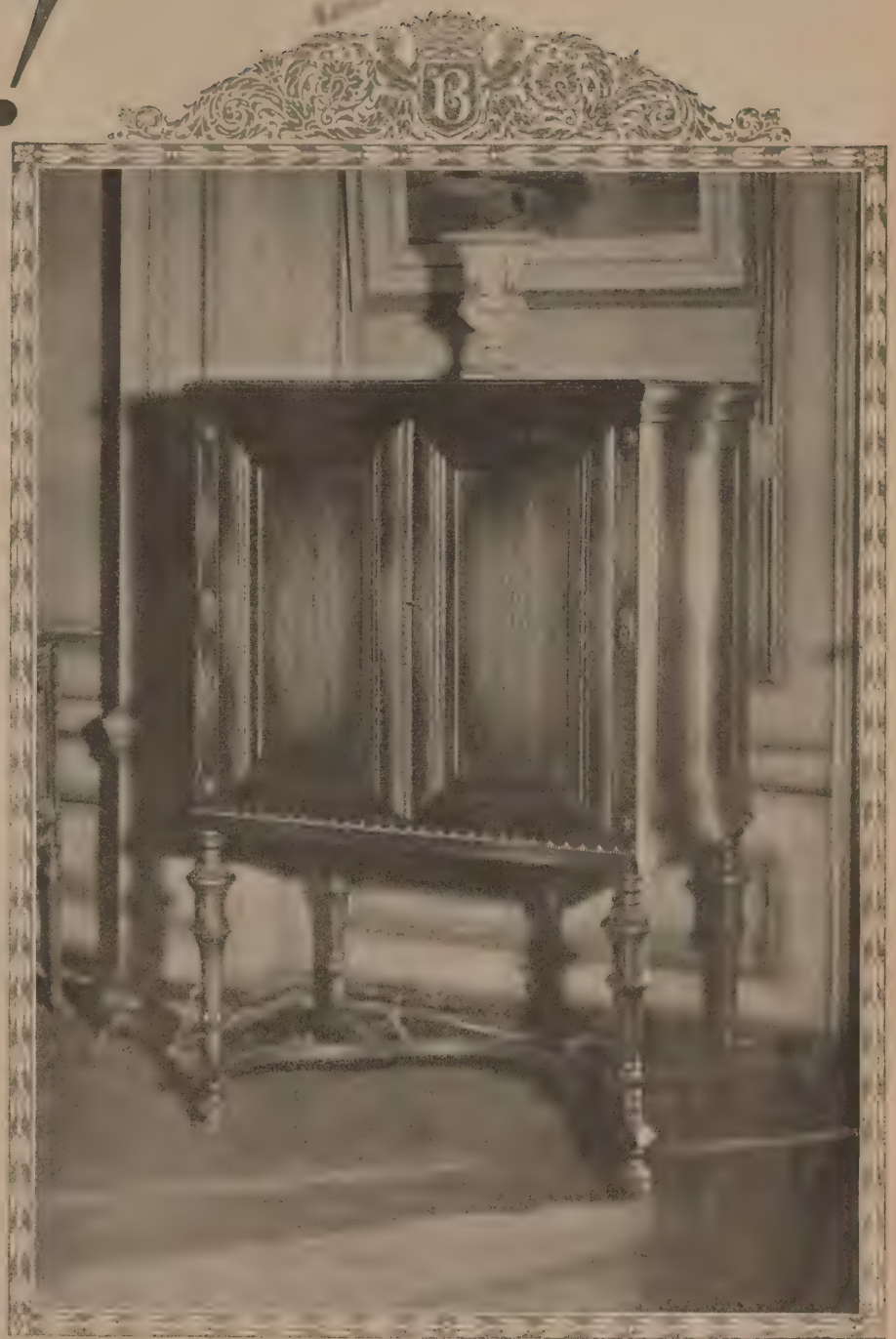
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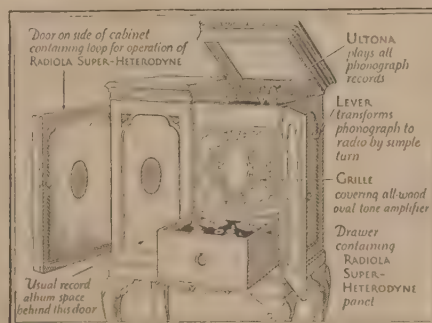
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COTE D'AZUR
PENSÉE POÉTIQUE

MAY 1925

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The theme is to be brought out strongly, in the manner of a *cello solo*. Grade 3½.

DENIS DUPRE

Moderato M.M. ♩ = 72

p

poco rit. *Fine*

Più mosso *mf*

rit. *a tempo* *rit.* *D.C.*

THE GOBLINS' FROLIC

Exemplifying interlocking passages and cross-hand *arpeggios*. Grade 3.

CARL WILHELM KERN, Op.504, No.3

Allegretto M.M. ♩ = 108

Allegretto M.M. ♩ = 108

p

dim.

Meno mosso, quasi Recitativo

p

rit.

Fine

lungo

Tempo di Valse Lente

l.h.

r.h.

rit. molto

a tempo

cresc.

rit.

D.C.

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FLOWER WALTZ

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Full of the joy of youth and springtime. Grade 2½.

W. BERWALD

Tempo di Valse M.M. ♩ = 144

Full of the joy of youth and springtime. Grade 2½.

W. BERWALD

Tempo di Valse M.M. = 144

mp grazioso

p

p

pp

mp cantando

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The first system of the musical score for 'Petite Romance' consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a crescendo (cresc.) and a mezzo-forte (mf) section. The second staff has a bass clef and continues the melodic line with various fingerings (1, 2, 3, 4, 5) and dynamic markings (p, mf, f). The third staff continues the bass line with similar fingerings and dynamics. The system concludes with a double bar line and a repeat sign.

PETITE ROMANCE

In the operatic manner. To be played tastefully and with expression. Grade 3 $\frac{1}{2}$.

FRANK H. GREY

Allegretto con grazia M.M. ♩ = 84

The second system of the musical score for 'Petite Romance' consists of four staves. The first staff has a treble clef and a key signature of one flat. It begins with a mezzo-piano (mp) dynamic and features various fingerings (1, 2, 3, 4, 5) and articulations. The second staff has a bass clef and continues the melodic line with similar fingerings and dynamics. The third staff continues the bass line with similar fingerings and dynamics. The fourth staff continues the bass line with similar fingerings and dynamics. The system concludes with a double bar line and a repeat sign.

THE GIANT AND THE ELF

1
Once in an enchanted wood
A grim old giant's castle stood;
This giant was a sleepy-head
And often stayed all day in bed.

2
An elf near by was a playful chap,
And oft disturbed the giant's nap,
And then the giant would rage and bellow
Terrible threats at the little fellow.

3
One day the giant had indigestion
And to find relief seemed out of the question;
The elf cured him with calamus tea,
And then great friends they came to be.

Grade 2

Text and music by
AILEEN WIER DORTCH

Slowly and mysteriously

Such a sleepy-headed fellow!

The playful elf

The angry giant

The elf laughs at the giant

The poor sick giant

Doctor Elf to the rescue

Friends at last

The musical score is written for piano in 4/4 time. It consists of six systems of music. The first system is marked 'mf' and 'pp'. The second system is marked 'ff r.h.'. The third system is marked 'p' and 'accel.'. The fourth system is marked 'slowly'. The fifth system is marked 'a little faster', 'rit.', and 'a tempo'. The sixth system is marked 'rit.'. The score includes various musical notations such as notes, rests, and dynamic markings.

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THE DANCING BEAR

One of Mr. Ewing's entertaining characteristic pieces. Full of humor. Grade 3.

In a heavy lumbering fashion M.M. ♩ = 96

MONTAGUE EWING

The musical score is written for piano in 4/4 time. It consists of two systems of music. The first system is marked 'f' and 'mf'. The second system is marked 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

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1st time only

Last time only

D.C.

(growls)

(growls)

f

MORNING GREETING

One of the prettiest and most expressive of Schubert's short songs. As arranged here it makes a very effective piano solo, Grade 3.

FRANZ SCHUBERT

Semplice M.M. ♩ = 69

p

pp

pp

TARANTELLA

From Mr. Drdla's latest Opus. Just such a piece as the student likes to play: sounding brilliant and more difficult than it actually is and all in the *1st Position*.

FRANZ DRDLA, Op. 191, No. 4

Presto M. M. ♩. = 144

[illegible]

f

dim.

mf

cresc.

f

ff

mf

f

ff

Meno mosso

mf

ff

f

First system of musical notation for 'Hosanna in Excelsis'. It features a treble and bass staff with piano accompaniment. Dynamics include *f*, *p*, and *cresc.* (crescendo). The key signature is one sharp (F#).

HOSANNA IN EXCELSIS

A dignified number, of festal character, suitable for the opening or close of service.

W. D. ARMSTRONG, Op. 115, No. 2

Maestoso M. M. $\text{♩} = 108$

Lento e espressivo

Sw. Vox Humana St. Diap. Flute

Second system of musical notation. It includes a 'Manual' part with *ff* dynamics and 'Gt. Full without Reeds'. The 'Pedal' part features a 'Ped. Bourdon' line. Fingerings are indicated with numbers 1-5.

Third system of musical notation. It continues the piano accompaniment with various chordal textures and melodic lines. A *rit.* (ritardando) marking is present.

Fourth system of musical notation, featuring the vocal entry. The vocal line is marked *fff* and includes the lyrics: 'Ho - san - na, Ho - san - na in ex - cel - sis. A men.' The piano accompaniment is also marked *fff*. A 'Full Swell' instruction is given for the organ.

LEAD KINDLY LIGHT

J.B. DYKES

MAY 1925

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Transcribed for the organ by
EDWIN H. LEMARE

A very effective solo setting of the beautiful hymn tune.

Con espressione M.M. $\text{♩} = 50$

MANUAL

PEDAL

pp *poco rit.* *a tempo* *III mp*

sempre legato

poco rit. *a tempo* *poco rit.*

pp *I pp*

(Change Sw. to V.H., Lieb. 8' & Super)

a tempo (Chimes) *II ppp* *III pp*

rit. poco *a tempo* *dim. molto* (Flute 8' & Trem.)

(add Sw. super) *mf* *mf* *p*

espress. *poco rit.* *a tempo* *pp* *morendo* *ppp*

(Sw. Super in) *III mp* *molto espress.* (Sw. Celeste only)

(Ch. Wood Unda Maris or Dulciana only) (soft 32')

THE ROSE OF LOVE

THE ETUDE

Words and Music by
BERNARD HAMBLÉN

Andante moderato

p

In the hush of a peace-ful twi-light, As you sit for a-while a-lone, And you

*mp**r.h.**poco cresc.*

dream in the gar-den of long a-go, Where the seeds of the past were sown, When you think of the state-ly lil-ies, And the

*poco cresc.**cresc.**dim.*

ro-ses you loved the best, Like a vis-ion clear comes a mem-'ry dear, Bring-ing glad-ness and qui-et rest.

*cresc.**dim.*

All the world is a won-der-ful gar-den, There are flow'rs that we all must tend; There's a

*mf**cresc.*

rose in each heart that will blos-som From the dawn to the jour-ney's end; It shall bloom in its beau-ty e-ter-nal, Breath-ing

*dim.**cresc.**dim.**cresc.**dim. e rall.*

fra-grance from Heav'n a-bove, Till the shad-ows deep bring a peace-ful sleep In the Gar-den of Per-fect Love.

*dim. e rall.**lento*

MAUD LUISE GARDINER

HERBERT RALPH WARD

In a sprightly manner

mf *a tempo* *mp*

Oh! what's the use of sigh-ing when the South-wind blows And
 Oh! what's the use of sigh-ing when the sun-shine's free And

mf *rit. e dim.* *mf a tempo*

ev-ry lit-tle whisp-er's of the Spring, Daf-fo-dils in yel-low, each a kiss it throws To
 ev-ry lit-tle rose-tree climbs a wall, Fel-low-ship and mu-sic heart-i-ly a-gree,—

p *mf*

tell us Old Jack Frost has had his fling; Birds are sing-ing on the bough, Green's on the hill, And
 Hap-pi-ness is in the rob-in's call; Hours are filled with glad-ness, Pop-pies are a-blaze,

mf

all the ti-ny riv-u-lets are break-ing forth to trill. So, what's the use of mop-ing when all the world is gay,
 Joy is com-ing to us in a thou-sand mer-ry ways. So, what's the use of mop-ing when all the world is gay,

mf *p*

What's the use of sigh-ing an-y day? What's the use of sigh-ing an-y day? *D. C.*
 What's the use of sigh-ing an-y day? What's the use of sigh-ing an-y day?

A.M. Foster

Taken from an Operetta, "The Castaways."

I CAN SING YOU A SONG OF SPRINGTIME

FAY FOSTER

Lightly M.M. ♩ = 84

mf

I can sing you a song of Springtime, of zeph-yrs, of
 I can sing you a song of rob-ins, of lin-nets, of
 I can sing of an A-pril morn-ing, of rain-bows, of

dai-sies. I can sing of rip-pling stream-lets and sweet bird- lings call. I can sing you a song of twi-light, of
 thrushes, They are rath-er pret-ty sub- jects, I've sung of them all. I can sing you a song of ros-es, of
 dew-drops, I can sing a song of Sum-mer, of Win-ter or Fall. I can sing you a song of streamlets, of

star-light, of moon-light; But if songs of springshould bore you, I can't sing at all. Tra la
 May-blooms, of sun-sets; But if songs of ros-es tire you, I can't sing at all. Tra la
 brook-lets, of leaf-lets; But if these little songs don't please you, I can't sing at all.

1st & 2d endings

Last time only

Tra la.

con allegrezza

la, Tra la la, Tra la

la, — la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la

la, — la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la.

Small Group Recitals

By Izane Peck

Too often Pupils' Recitals consist of from fifteen to twenty-five numbers played by as many students. A more practical affair might be given by five or six children, before a small audience of parents and other pupils.

"But," you ask, "how can five children furnish an evening's entertainment?"

The plan is quite simple. Select groups of contrasting pieces. To Mary assign a group of bird pieces, such as Schilling's *Robin Red Breast* and *Bluebird* (Grade I) and *The Humming Bird* (Grade II). Give water pieces to Anna, such as *Babbling Brook* by Judd, *Dancing Waclets* (Wrist Study) by Russell, *Murmuring Brook* by Spindler—~~all~~ easy Grade III. John will like farm pieces such as *Barn Dance* by Meyer (III), *Cricket's Parade* by Morgan (III), *Fisherman's Daughter* by Sr. of St. Joseph (II), *Flaming Deer* by Spindler (III), *Fox and Goose* by Martin (I), *Happy Farmer* by Schumann (II), *Peacock* by Schiller (I), *Come Chick, Chick* by Sahn (III). Harvey likes sports; and *At the Circus* by Reed (II), *At the Dance* by Martin (II), *The Chase* by Spindler (II), *Children's Carnival Polka* by Streabog, *In Rank and File* by Lange (II), *Hunting Song* by Spindler will please him.

Have each child to realize that soon he will be able to play a group of pieces from memory. Work on them one at a time, with systematic reviews. When the group has enough selections memorized, hold an evening musical at the home of one of them. Let this be an object lesson to other pupils, of what can be done by careful preparation.

Using a group of pieces gives a child confidence. All his eggs are not in one basket, so to speak. If he makes a mistake in one piece, he has a chance to make good in the next.

A similar but somewhat more advanced program is:

Birds—*Hark, Hark the Lark*, by Schubert-Liszt, *If I Were a Bird* by Henselt, *The Swallows* by Godard, *Butterfly* by Greig, *Butterfly* by Lavallée, *Birdling* by Grieg.

Flowers—*From Flower to Flower* by Kullak (IV), *Lotus Mazurka* by Spindler (III), *Edelweiss* by Lange (IV), *Budding Flowers* by Tobani (IV).

Water—*Am Meer* by Schubert-Miller (IV), *Cascade* by Pauer (VI), *Drops of Water* by Ascher (V), *Gondoliera* by Meyer-Helmund (IV), *Mountain Stream* by Smith (V), *Midst the Breakers* by Dorn (IV).

Music—*Music Among the Pines* by Wyman (III), *Music Box* by Lieblich (IV), *Eolienne Harpe* by Smith (V), *Abendlied* by Schumann (III).

National Music—*Austrian Song* by Pacher (III), *By the Weeping Waters* (Indian) by Lieurance (IV), *Hieland Laddie* (Scotch) arranged by E. B. Perry (III), *Venetian Boat Song* by Mendelssohn (III), *Turkish March* by Mozart (V).

No group recital given in a private home will prove monotonous to pupils, teacher or parents. The little trouble necessary for this change in the old scheme of things soon proves its worth. Pupils are spurred on to friendly rivalry and the annual closing recital will exhibit the general gain.

The Caruso of American Birdland

THE Hon. John E. Rankin, of Mississippi, while addressing the Mississippi Society of Washington, D. C., made eulogy of the magical vocal genius of the southern mocking-bird. From this panegyric we quote:

"That distinguished gentleman should take a post-graduate course in his chosen field of study by going down into Mississippi and reveling in the songs of the southern mocking-bird—the greatest singer of them all.

"I can understand how one who has never heard him can extol in superlative terms the songs of other birds, for, as Shakespeare has wisely stated, 'The crow does sing as sweetly as the lark when both are unattended.'

"And if, as the poet Gurton has said, 'A nightingale dies for shame if another bird sings better,' then one melodious trill of Dixie's matchless songster would put a world of nightingales to instant and shameful death.

"He is the master of them all!
"The Caruso of field and forest, the Mozart of wild music . . . he seems to embrace within his boundless repertoire

the songs of all the birds that ever lived and those that are yet to come.

"I would rather be the mocking-bird, which Longfellow has described as 'swinging aloft on a willow spray' and shaking from his little throat 'such floods of delirious music' that all the world would seem to stop and listen . . . than . . . to be the loathsome reptile and live a thousand years.

"We dignify as a national emblem the American Eagle that soars and shrieks its screams of defiance from the seclusion of the crags; we perpetuate in verse and story the imaginary song of the mythical dying swan; we praise the inferior songs of other birds, but, in my humble judgment, there is none that deserves more praise, credit or commendation at the hands of enlightened humanity than the peerless mocking-bird, America's sweetest singer, who enlivens the spirit of springtime with his inspiring note of gladness as he touches the golden harp of nature's sweetest song and 'stirs with love and hope the languid souls of listening men.'"

—CONGRESSIONAL RECORD.

The Curved-Finger Bugbear in Piano Playing

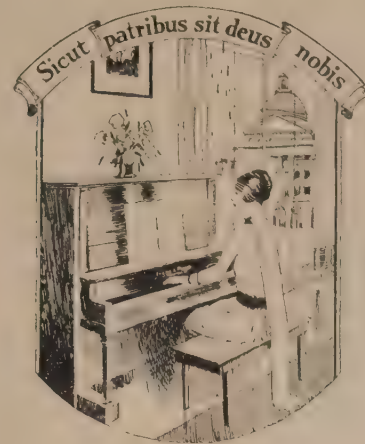
By Sarah Alvide Hanson

"WHAT difference does it make whether you curve the fingers or not?" asked a pupil somewhat pettishly.

Well, you have a better grasp on the keys if you keep to the line near the black keys. If you have occasion to use a black key you do not lose time in getting into place. Do not get either too far up or down, though,

ordinarily; the position is more pleasing even to the eye.

A grasp somewhat with the idea of holding a ball in the hand makes for easier curved-hand position. Curve the two joints and play firmly on the tips of the fingers, and you should make good tones. Fingernails also need to be kept short for piano-work.



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THE subject of the *Coupe de Glotte*, or the stroke of the glottis, has been written and talked about for many years, and has been a stumbling block to many students of the voice. Like all fundamental truths about the voice, it is extremely simple and has real value when rightly understood and practiced. When wrongly applied it may be a very serious detriment to the voice. The two vocal chords are concealed in the larynx and may not be seen with the laryngoscope until they are required to produce a tone. When the mind commands them to sing a certain note they fly into place and are set into vibration by the stream of air from the lungs.

The stroke of the glottis is the attack of the note which is made by the breath and the adjustment of the vocal chords to make the sound. One of the most important things for a singer to learn is to make the note accurately without any undue force so that the pitch is absolutely perfect. One might express it, as has often been done, by saying: "Hit the note squarely in the middle." In other words, there must be no slurring or scooping to the tone. The note must be struck by the breath exactly right, neither above nor below the pitch. If this is done skillfully, it is more than likely that the note will be not only in tune but also of good quality.

Lamperti, in his *Art of Singing*, says:

"In taking the breath, which should be done slowly, a sensation of coldness will be felt at the back of the throat. The moment this sensation ceases, the sound is to be attacked with a slight back-stroke of the glottis, almost as if one continued to breathe."

Now this is only his way of explaining the facile, delicate and accurate stroke of the glottis that enables the vocal apparatus to work without any interference of any kind. He adds:

"I warn the scholar to be careful when attacking the sound to sustain breath by supposing that he is still taking in more so that the voice may lean upon the breath, or, to express it more clearly, be sustained by the column of air. The note will then sound pure and there will be no slurring."

It has been reported that Garcia, and also his eminent pupil, Madam Marchesi, laid great stress upon this stroke of the glottis as of fundamental importance. Some followers of these teachers have insisted on the same principle but have, perhaps, misunderstood their teaching and have required their pupils to make a stroke of the glottis with what one might describe as a miniature cough. It is this harsh attack of the voice that the opponents of the idea have condemned, and rightly so. It is not only unmusical but also likely to prove a serious damage to the vocal chords.

A number of years ago Victor Maurel, the distinguished baritone, gave a lecture in London on singing. Garcia, then a man of eighty years or more, was in the audience. Maurel took occasion to score the teachers of singing who were teaching the stroke of the glottis and illustrated his point with his own voice by some rather exaggerated examples. The tirade seemed to be directed to Garcia, who was widely known as teaching the stroke of the glottis, and a little newspaper controversy resulted started by Mr. McKinley, a son of Antoinette Sterling, and who was, like his mother, a pupil of Garcia, and who wrote a life of the master that is very interesting. Needless to say that Maurel's captious tirade was not tactful, to say the least; for, if reports are correct, his illustrations were such that they entirely misrepresented Garcia's teaching. Garcia himself took no part in the controversy.

The Singer's Etude

Edited for May by the well-known Philadelphia Teacher
PERLEY DUNN ALDRICH

*It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"*

Coupe de Glotte

By Perley Dunn Aldrich

On page thirteen in his *Hints on Singing*, Garcia himself describes the stroke of the glottis as "the neat articulation of the glottis that gives a precise and clean start to the sound." A very good definition indeed for a man ninety years of age. In the next paragraph he goes on to say: "Let it be remembered that by slightly coughing we become conscious of the existence and position of the glottis and also of its shutting and opening action. The stroke of the glottis is somewhat similar to a cough, though differing essentially in that it needs only the delicate action of the lips and not the impulse of the air."

It can easily be understood that many students have tried this coughing thinking they were acquiring the true stroke of the glottis when they were really only destroying the delicate action of the vocal chords and thus impairing the beauty of the voice. One should always remember that the greatest beauty of the voice comes from its delicate and sensitive action. The more perfectly and delicately we start the notes the more they will be beautiful. When we have once established this perfect "touch" of the voice the tones really place themselves and we have gained what I like to call the "silken center of the voice." This is the voice we develop and which gradually acquires its full power and expressiveness. No one will

claim that this is to be done either quickly or easily. Nearly all young singers are anxious to sing "big." Constant watchfulness and care are necessary to keep the voice to this free and easy delivery for one is constantly tempted to force the notes beyond the natural power of the voice. Many beautiful voices are ruined every year by this process of forcing beyond the normal caliber of the instrument. Every lyric soprano is anxious to sing *Isolde* and every lyric tenor thinks he is an undiscovered *Tristan*.

The habit of slurring to the notes is very common and when the singer has this habit once established it is a little difficult to convince him of it and he often says "I do not see the difference." A little patience on the part of both pupil and teacher will set the matter right and after he has made the correct attack many times the difference will become clear. When this correct attack is once established it may easily be lost if the singer is not very watchful. It should be a part—and a very important part—of the singer's daily practice to see that this careful, gentle, decisive and accurate attack is perfectly kept. It not only makes the singing more musical but it also keeps the voice young and fresh and enables the singer to keep the pure legato singing which is the greatest glory of the vocal art.

Agility

mending, is there any other study to be pursued?

A. The acquirement of agility.

Q. How is this to be obtained?

A. By the study of diatonic scales, passages of combined intervals, arpeggios, chromatic scales, turns, shakes, light and shade.

Q. How long will this study take?

A. Not less than two years.

Q. Is agility the only result of this study?

A. When properly directed, it renders the organ flexible, even mellow, besides strengthening and preparing it for the florid style as well as for the plain and declamatory.

Q. Cannot singers avoid all that trouble?

A. They cannot, but they do. Anyone who wishes to obtain proficiency in the art can no more avoid this amount of study than a violinist, a pianist or any other instrumentalist. A less ambitious singer may be content with ballads or "nota e parola" pieces. But even if the singer be gifted with a fine voice and talent, the organ will show the absence of culture by the uncertain and irregular manner of uniting and coloring the sounds.

Having acquired the halo of a celebrated authority, I feel at liberty to say that all singers should study agility. What would you say of a pianist who declared that he would do without scales and running passages and confine his attention entirely to full chords? The fallacy of his reason-

ing would be apparent at once, and you would laugh at him. I repeat that the careful and systematic study of agility is absolutely necessary for all voices in order to "iron out" all the inequalities in the registers and to maintain the lightness of touch without which no voice ever arrives at its finest quality. As the pianist goes up and down the keyboard with varying degrees of speed and touch, so must the singer exercise his voice daily in delicate runs and passages to perfect the emission of the voice. There is no other way to obtain certain results.

There are many passages for all classes of voices that have to be gone over times without number, to obtain a perfectly smooth effect. Take, for example, the chromatic scale at the end of the *Mad Scene* from "Hamlet," by Thomas. How many coloratura singers have infinite trouble in making this run smoothly and come safely and surely on the high E at the end? Most of them have great trouble with the last octave, and some of them trust to the ignorance of the audience and leave out the last few notes. The underlying principle of executing this scale is to lighten the touch of the voice as the singer ascends the scale. This same principle must be applied to all running passages: making a slight accent of the first note of the passage and letting this impulse carry the voice over the remaining notes with a delicate touch. A very homely illustration would be a rubber ball sent bounding over a long floor, the impulse of the first bounce carrying it over the remaining ones, the whole series seeming to come from the impulse of the first one. A very practical example would be taking any major scale in whatever key suits the voice. Hit the first note with rather a full tone and then run quickly to the last note of the octave singing the last note with a light staccato as though the tone flew into the air. Do not increase the volume of voice as you ascend, but let it be lighter in touch.

Passages from the "Messiah" may be used for all voices for this purpose. Some of the passages in *Rejoice Greatly* are wonderful for this purpose. Try one over with the idea in mind of doing the whole run with a lightness of touch that hits each note delicately but surely. Strike the first note surely, and let this impulse carry the voice over the remaining notes, being sure that each note is touched definitely, but lightly, as you pass over it. Do not try to do it with a heavy voice but with just such a weight of voice as seems easiest and most certain. And do it dozens of times a day for a few days. The same principle holds good with all other voices: tenor, contralto, baritone or bass. Each one can select passages that are adapted to the voice and apply this principle by going over them many times a day to keep the voice supple and fresh. It is those singers who have dramatic voices who are the hardest ones to convince, because agility is so difficult for them. No one expects them to acquire the agility of a lyric soprano; but the practice of agility is a splendid and necessary counterbalance to the tendency to sing with too much force all the time and, therefore, with too hard a quality of tone. These singers argue that because they do sing lyric rôles in public no attention to agility is necessary. This view I believe is entirely wrong. All singers should make a daily use of agility exercises, even if they do not sing these things in public. Lamperti writes in his *Art of Singing*:

"Nor must dramatic sopranos undervalue them (rapid passages); for without their use in conscientious and patient study, they will never become good singers. I insist upon the employment of rapid passages, at any rate in practicing, for all singers, as the means of keeping the voice fresh, graceful, flexible and velvety even after years of stage work."

Eating to Sing Well

By Charles Tamme

What shall I eat—and when?" How often this momentous question rises in the minds of singers—especially the younger ones. They are curious to know what this or that world-famous singer eats, and are at great pains to follow the illustrious example. One famous artist, for instance, swallows a raw egg just before his appearance in public. There is no doubt that he has literally hundreds of young followers who would not dare to appear in public without the preliminary raw egg. Another artist sucks a lemon. Some drink cold water; others, hot water, and others prefer to fast before singing; and a substantial meal is the "road to salvation" for her brother. Stomachs have whims. Digestion means breath. Most singers admit mortality. How, then, is a young one to know what to do? The answer is not impossible. Every singer who has reached the point where he can command an audience, be it large or small, must have learned how intimately related is his voice to the rest of his being. It is an inseparable part of his being, influenced by whatever affects him.



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If a raw egg agrees with him, it will agree with his voice. If a lemon tones him up and makes him feel one hundred percent himself, it will tone up his voice in like degree. In other words, whatever foods keep the body in perfect order, will do similarly for the voice.

"And what foods are those?" the singer may ask.

Again the answer is simple. Most of us know instinctively what foods are good for us. Nature is an infallible guide. But for those who cannot, or who will not understand the voice of Nature, a careful physician's personal advice in the matter, is the only other resort.

Hearsay, advertisements, dietary lists, the advice of well-meaning friends—these do not take the individual into consideration, and, therefore, may prove the source of much more harm than good.

As to more specific matters, such as the value and effect of certain particular foods, or the timing of meals with regard to public appearance, these matters, if possible, should be even more intimately based on individual experience, than the general diet.

The question, for example, of whether it is advisable to eat just before a public performance or not, should depend entirely on individual judgment and on this alone. No one can advise a singer in this matter; nor should anyone attempt to do so. Too many important considerations enter in.

There is the high-strung, energetic type to whom a hearty meal gives a sense of well-being and renewed vitality. This type would be very foolish indeed, to follow the absurd popular idea that singing directly after a meal is impossible. In fact, as so many singers are high-strung and energetic, and require sustenance preliminary to their artistic activities, it has always seemed incredible that such an idea should have become established.

On the other hand, there is the type of person who seems to employ most of the blood in the system for digesting even a moderate quantity of food, thus leaving but a small supply in the brain. This type, perhaps, should not eat just before singing.

WHAT THE VOCAL STUDENT SHOULD KNOW

By Nicholas Douty Price, \$1.00

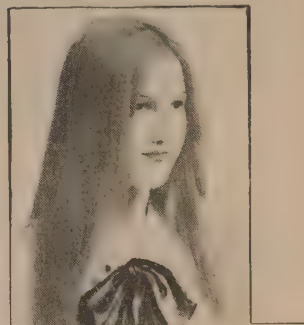
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When, others who become puffy or breathless from eating, thus threatening interference with the free action of the pharynx, would do better to allow themselves to wait until after the performances. However, people are rarely true to a type of any one particular kind, and they would never feel safe in guiding themselves by the fixed regulations for any specified "type." Moreover individuals change markedly from year to year, from week to week, even from day to day; so that at one time they may be in a certain "type," while at another they may belong exactly the opposite.

Thus it will be realized that, even after one has found a certain way of dealing with one's self, it is not advisable to hold on to it and fast to that way in every instance. A change of mood or attitude may very logically necessitate a change in the way of dealing with it.

Perhaps a singer has noticed, as many others have done, that excessively sweet foods tend to raise a film in the throat for several hours after they have been

eaten. This is almost universally the case; so it is usually unwise to eat sweets within several hours of singing. But the mere fact that other singers have noticed such a result, does not necessarily make it true in every case; and it would be nonsense to eschew sweets, especially if one is partial to them, unless experience has showed the same result to the individual.

Some singers feel an irritation in the throat for several hours after eating nuts. Again, this fact should not bar nuts from the tables of others, unless they notice the same result upon themselves.

Or a singer may notice ill effects upon himself and his voice from some food, the like of which has never before been noticed in or outside his profession. Nevertheless, once he is sure what food has caused these ill effects, there is only one wise course for him to pursue.

The question, then, of eating so as to sing well resolves itself into this: Most important, is discretion and common sense; most unwise, is blind imitation.

Defects of the Voice

By F. Lamperti

ONE of the most defective kinds of voice is that which resounds in the cavities of the forehead, and which is therefore designated frontal voice. Everybody knows that the forehead neither gives nor can give voice, but the sound which is here spoken of arises from some defect in the vocal organ or from want of study.

"This frontal sound is formed by tightening the throat; thus the air is denied a free passage and escapes above the voice. This produces a most undesirable result, something which can hardly be called voice, but which is, on the contrary, a disagreeable unmusical noise, colorless, monotonous and cold, powerless to give life to any phrase and incapable of combining with another voice; for, let the frontal sound be ever so well in tune, it will always sound out of tune and will amalgamate with nothing else.

"There are (wonderful to relate) people who are so far blinded as deliberately to substitute this disagreeable phenomenon for frontal voice; who study it, and promise themselves the best results from it! Needless to say, this is in vain; and it is only possible to change this displeasing sound into a musical note when the pupil is young and has the good fortune to study under a competent master who, taking pains to teach the proper singing respiration, may succeed in changing the frontal sound into pure voice. To obtain such a result, however, most diligent study is indispensable. I have noted in another place that the frontal voice is most commonly found in Germany, and it evidently proceeds from the nature of the language spoken by its inhabitants.

"Another defective kind of voice is the guttural. The English are most prone to this, also owing to the nature of their language.

"The most seriously defective voices, then, are the frontal and the guttural. Other defects will be more easily corrigible by hard study, provided only that the vocal organ be not incapable of receiving benefit from exercises; for it is to be remembered that, in order to sing, we must have nature, nature and nature."

"Strictly speaking, there are no such things as nasal voice, head voice, chest voice, and so on; and, though we commonly speak of these, the terms are incorrect. All voice is generated in the throat; but the breath striking in various ways causes various sensations. Such phenomena, then, as guttural, nasal and frontal voices arise either from a natural defect in the vocal organ or from want of study; or they sometimes are the fault of a master who has not properly grounded his pupils in the school of breathing.

"It often happens that people think they get more voice by putting it in the forehead or throat; but they deceive themselves by this artificial process and deliberately substitute bad for good. Frontal voice, I repeat, is bad, and guttural voice is the worst of all; and it is owing to the delusion that noise is voice that so many unfortunate actors end an inglorious career by filling the smallest parts, and even in these run the risk of being laughed at as soon as they open their mouths.

"Tremulous and husky voices are the most difficult to deal with. These arise from having over-strained the vocal organ, forced the upper notes, or unduly extended the chest register. Absolute repose for some time, followed by a good method of teaching, is the only hope in such cases, and no cure can be looked for where the pupil is not young. When tremulousness and huskiness exist only in some notes, they may be removed by study, but only if the pupil be young and have a good voice of extensive compass. I should remark that tremulousness must not be confounded with oscillation, which is a good effect produced by a strong, vibrating, sonorous voice.

"In conclusion, let me say that nasal sounds are most easily corrected when they arise from defective study; but, even when they are natural to the voice, they may be got rid of, provided that they are not produced throughout the whole compass. The famous Mancini was also of this opinion; but I must again repeat what I have previously said with regard to the age and disposition of the scholar."

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

William Tell

The legend of "William Tell" is one of the most fascinating in all literature; but that it is a legend and nothing more many enthusiastic investigators emphatically insist. We are content, however, to have it rest in its gorgeous Alpine theater, for which Rossini has written such distinctive music. We may know authoritatively that the incident of the shooting of the apple is actually told in the early legendary literature of Iceland, and also in the English Ballad of *Clym of the Clough* and *William of Clondeste*; but we will always want to see it done in the free and exhilarating air of Switzerland by Tell himself.

Rossini's spark of musical genius literally pattered out with this masterpiece, although he lived nearly forty years after its production, to indulge himself in his inimitable witticisms, to practice with the delights of the ulinary art and to acquire an obesity of body and mind which in a way is one of the tragedies of music. If Rossini had had the spirit of Wagner or of Verdi, the forty last years of his life might have been crowned with works of incomparable value to music. As it was, he said that he was so indolent that he did his musical composition in bed; and if the bed fell on the floor beyond his reach he was too lazy to get out of bed for it, and took the alternative of writing it over from memory. It is hard to realize that this is the same man who in his earlier life (1815-1823) had written twenty operas in eight years.

Rossini was born at Pesaro, February 29th, 1792, and died at Ruelle, near Paris, in 1868. His father was a horn player in opera troupes and his mother a prima donna buffa. His home was anywhere and everywhere the traveling troupes might be. After some elementary education he was placed under Padre Mattei at the Bologna Conservatorio. At sixteen he started to compose a cantata. His teacher made the serious mistake of telling the boy that he knew enough to compose operas, and Rossini forthwith ceased his contrapuntal studies. His first opera (an opera buffa) was produced in 1810 in Venice. "Tancredi" (1813) was his first real success. "The Barber of Seville," produced in 1816, was his next high light. "Semiramide," first given in 1823, was another great success.

The Story of the Opera

Act I—A Village in the Swiss mountains. At the annual Shepherd's Festival, three marriages are about to be performed by Melchtal, patriarch of the village. Arnold, Melchtal's son, wavers between duty to his country and love for the tyrant Gessler's daughter, Matilda. Leuthold, a shepherd, who has killed one of Gessler's officers for abducting his daughter, rushes in crying, "Save me from the tyrant!" The fishermen, fearing to offend Gessler, refuse to row Leuthold across the lake, when Tell appears, hurries Leuthold into a boat and pushes out into the storm-beaten waves just as Gessler's soldiers appear, and, enraged, burn the village and make Melchtal a prisoner.

Act II—A Deep Valley by the Lake of the Four Cantons. A love scene between Matilda and Arnold is disturbed by the entrance of Tell and Walter. Tell accuses Arnold of disloyalty to Switzerland, for having been with Matilda. Arnold vows he will sacrifice his life for Matilda if the weal of his country demands it. Tell and Walter give to Arnold the news of the death of his father at the hands of Gessler. The men of the Cantons assemble, vowing to destroy the oppressor or die.

Act III—Scene I—The Alps. Arnold declares to Matilda his intention to punish the crime of her father, while she begs him to forbear and flee for safety.

Scene II—The Grand Square of Altorf—Gessler's Castle in the distance. Gessler and his barons on a throne at one side. Gessler watches the populace bow to the cap he has had placed on a pole as a symbol of his authority. For refusing to do so Tell is condemned to the ordeal of shooting an apple from his son's head. Successful in this, Tell aims disclosing the arrow he had concealed for killing Gessler, in case of failure to hit the apple. Tell and Jenny are condemned to death, but Matilda appears and takes the boy under her protection while Tell is started to prison.

Act IV—Scene I—Ruined Village of Act I. While apostrophizing the place of his birth, Arnold is interrupted by a company of Swiss patriots who tell him of recent developments at Altorf. Arnold leads them to the rescue of Tell.

Scene II—Lake of Four Cantons. A gathering storm. Edwidge, Tell's wife, waiting a demand her husband and son of Gessler, hears with joy Jenny's voice as Matilda brings them. While Edwidge embraces her son, Matilda tells her that, while being taken across the lake, from Altorf Prison, Tell has escaped from the boat. Amid the rejoicing Tell comes to tell them that Gessler's heart has been pierced by one of his arrows, and the true closes as the people gather to praise the liberator of their land.

"William Tell," with text by Jony, Bis and Masart, on the legend largely as presented by Schiller, was first performed at the Paris Grand Opera, August 3, 1829. It was given the next year in London, and in 1842 in New Orleans. Various revivals have occurred in America; one particularly notable was that with Tamagno, at the Metropolitan in 1890. At its New York production in 1857, Karl Formes was the William Tell. The opera is unusual in that the leading rôle is for a baritone instead of for a tenor. The rôle of Arnold, however, has been sung by many famous tenors.

The original form of the opera was "impossibly" long. It took at least five hours for a performance. For this reason the original five-act form was reduced to three acts, and then expanded for some performances to four acts, since audiences even in the heyday of the Paris Grand Opera had not the hardihood to sit in their fauteuils from eight in the evening until one o'clock. Even Rossini used to joke about the great length of his work. He had written the work in French style, as distinguished from his operas done in Italian style, and made the fatal error at the start of being long-winded in his effort to be epic.

The overture to the opera, called by Berlioz "a symphony in four parts," is possibly the only overture of an Italian composer of other days which has survived for concert use. Though nearly one hundred years old, it retains its freshness and charm to a remarkable degree. The smoothness and finish of its instrumentation is a model to students everywhere. The very charming passage for the cello reminds us of the fact that Rossini was himself a cellist.

Impressive performances of "William Tell" are given out of doors in Switzerland.

Rossini's successes made him independently wealthy and enabled him to endow musical institutions at his death. In his last years he wrote numerous pianoforte pieces, now unknown, but valued sufficiently high at that time to bring \$20,000 in a sale conducted by Rossini's widow. (The amount would probably correspond to not less than \$50,000 to-day.) The poor composer is to be pitied only when he is poor.



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IMPROVISATION, or extemporization, as some prefer to call it, is a subject of special interest to organists from the fact that we are constantly called upon to make use of this art, whether it be to fill in awkward gaps in the course of church services or to supply preludes and postludes whenever a set composition may appear to be inappropriate or unsuitable to the occasion. It may be admitted, at the outset, that improvisation hardly ever forms part of an organist's regular training, and possibly this may be the reason that most attempts at extemporization are far from satisfactory. Too often we hear nothing better than a commonplace sequence of familiar chords, with no melodic design or thematic development, and with almost an entire lack of modulation. The result, to the listener, is usually quite distressing, and after a few repetitions of the aforesaid familiar chords we resign ourselves to our fate and would gladly close our ears also if it were possible to do so.

I am aware that several excellent writers have contended that improvisation cannot be taught like any other branch of musical study. Either you have it or you have it not, say these authorities; and if you are not blessed with the gift of extemporization it is waste of time to try to acquire it. To a certain extent this view may be correct, but, at the same time, it is undoubtedly true that some of our talents may be dormant or undeveloped, and unless we cultivate them by a proper course of study we may go through life unaware of their existence. I believe this is frequently the case with regard to improvisation, and, with this thought in mind, I venture to offer some suggestions which may possibly prove helpful to the organist who has never given special attention to the subject.

Saint-Saëns' Opinion

As a matter of fact, very little has been written concerning improvisation, and of this there is not much that is of practical value to the organist who is seeking information.*

The importance of improvisation to the organist is well stated by the great French organist and composer, Camille Saint-Saëns, in his "Musical Memories," a book which should be read by every musician. Saint-Saëns, who was a past-master in the art of improvisation, has this to say:

"Improvisation is the particular glory of the French school, but it has been injured seriously by the influence of the German school. Under the pretext that an improvisation is not so good as one of Sebastian Bach's or Mendelssohn's masterpieces, young organists have stopped improvising."

Organ is Thought-Provoking

That point of view is harmful because it is absolutely false; it is simply a negation of eloquence. Consider what the legislative hall, the lecture room and the court would be like if nothing but set pieces were delivered. We are familiar with the fact that many an orator and lawyer, who is brilliant when he talks, becomes dry as dust when he tries to write. The same thing happens in music. Lefebure-Wely was a wonderful improviser (I can say this emphatically, for I heard him) but he left only a few unimportant compositions for the organ. I might also name some of my contemporaries who express themselves completely only through their improvisations.

The organ is thought-provoking. As one touches the organ the imagination is awakened, and the unforeseen rises from the depths of the unconscious. It is a world of its own, ever new, which will never be seen again and which comes out of the darkness as an enchanted island comes from the sea. Instead of this fairyland we too

*There is an excellent little treatise entitled "Extemporization" by Dr. F. J. Sawyer, which may be studied with profit.

The Organist's Etude

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Improvisation

By Humphrey J. Stewart

often have only some of Bach's or Mendelssohn's pieces repeated continuously. The pieces themselves are very fine, but they belong to concerts and are entirely out of place in church services. Furthermore, they were written for old instruments and they apply not at all, or badly, to the modern organ. Yet there are those who think this belief spells progress.

I am fully aware of what may be said against improvisation. There are players who improvise badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer. If the organ music is played in this spirit and results in harmonious sounds rather than in precise music which is not worth writing out, it still is comparable with the old glass windows in which the individual figures can hardly be distinguished, but which are, nevertheless, more charming than the finest modern windows. Such an improvisation may be better than a fugue by a great master, on the principle that nothing in art is good unless it is in its "proper place." With all of this I am sure we shall agree. The difficulty is to put it into practice, and in the hope of assisting in overcoming this difficulty I shall endeavor to make a few practical suggestions for the benefit of those who may not have given much attention to the matter so far.

Knowledge of Harmony and Counterpoint Essential

In the first place, our would-be extemporizer must have a good working knowledge of harmony; for without this he will not get very far. By a good working knowledge of harmony I mean a thorough acquaintance with the chordal system, and facility in modulating from key to key. Incidentally, this will involve experience in part-writing, the proper resolution of dissonances, harmonization of melodies, and other features of correct musical composition. All these things are essential. They are, in truth, the very foundation on which we must build in order to make a success of extemporizing.

A knowledge of practical counterpoint is also very necessary. Not academic counterpoint so much as counterpoint in free style, for this will help greatly in the development of selected themes. To make the meaning clear, the student is referred to Mendelssohn's treatment of the Choral, *Nun danket alle Gott*, in the "Lobgesang." After the first verse (unaccompanied) the orchestra enters, playing a free contrapuntal accompaniment to the melody, or *canto fermo*, to use the scholastic expression. We can imagine the composer, seated at the organ, improvising just such an accompaniment, and freely indulging his fancy in beautiful progressions, which embellish the theme like the halo around the head of a saint in some old painting.

And here I would pause for a moment to point out the advantage which the German

organist enjoys through having absolute freedom in his accompaniment. This freedom is made possible by the fact that the German people are accustomed to sing their chorales in simple unison—or rather, in octaves—leaving the harmonies to be supplied by the organ. In France the same custom prevails, so far as the plain-chant melodies of the Catholic church are concerned, so that the organist has ample scope for the exercise of his talent in the way of improvisation. The American organist, on the contrary, is tied and bound by a strict adherence to the four-part harmony of the hymn. He is like some animal in captivity, condemned through life to walk round the four walls of his cage, with no hope of escape. Need we wonder that there has been but little development of the art of improvisation in this country?

Improvising on Hymn Tunes

As a first step towards extemporization, I would recommend the practice of adding a free accompaniment to standard hymn tunes, selecting for our purpose good solid tunes, such as "Old Hundred," "St Ann's," "Hanover," "Winchester" and "Tallis' Canon." It would be waste of time to attempt contrapuntal treatment with modern hymn tunes, for most of them are not worth the trouble. Then, perhaps, in time the organist might prevail upon the choir to sing an occasional verse in unison, to a free organ part, and so in this way the congregation might be led to follow their good example.

Melodic Form

The next step should be a careful study of melodic forms, commencing, of course, with eight-measure melodies, and afterwards extending the process to melodies of sixteen measures length.

At this stage the student will find a little treatise entitled "Composition," by Sir John Stainer, very helpful. In fact, I know of no work in which the subject of melodic form is treated so thoroughly, and yet so concisely. Very naturally, Stainer divides the subject into two sections—first, melodic outline, and second, rhythmic outline. In both of these divisions his explanations are quite complete and satisfactory; and the student will derive great benefit from a careful study of this little text book.

Following this, the student should attempt to invent his own themes, and use them as a basis for extemporization. It will be both interesting and helpful to treat the theme as an air with variations, following any good model in this form of composition, such as Mendelssohn's *Sixth Organ Sonata*. After a few attempts the student will be agreeably surprised to find that he has gained some facility in the varied treatment of a given theme, especially if he is fortunate in having the advice and guidance of a capable and sympathetic teacher.

It is necessary that frequent changes in registration should be made, in order to avoid monotony. I have often noticed, when

listening to improvisations, that an otherwise satisfactory effort of this kind is spoiled by lack of variety in the stop combinations. A word of caution may also be given concerning the incessant use of the pedals, for nothing is more tiresome or monotonous than the constant "booming" of the deep pedal tones. As a relief from this, the student should acquire the habit of practicing with manuals only for a few measures; or, if the pedals must be used, let him try shutting off the pedal stops, and using only a coupler to the manual on which he happens to be playing. Then, when the pedal stops are again brought into use, the deep 16-foot tones will be most effective.

Extemporization in Sonata Form

Having gained experience in the treatment of simple eight-measure and sixteen-measure themes, the next step should be the use of two contrasted subjects in related keys. For this purpose nothing can be better than the model known as the sonata form, for the proper understanding of which I would recommend a study of the pianoforte sonatas by Haydn and Mozart, together with the earlier sonatas of Beethoven. Careful analysis of these works will supply many useful ideas to the young extemporizer, and in time he will find himself able, in some degree, to frame his improvisations on classical lines. Working on such a definite plan is always helpful, and it need not be regarded as in any way restricting one's imagination.

Although these hints have been condensed into very few words, yet it must be expected that, in order to put them into practice, many months—perhaps even years—of daily work will be necessary. Still, the result will be worth the effort, always remembering that artistic excellence can only be achieved by patience and perseverance. We listen with admiration to the great masters of improvisation—such men as Bonnet Dupré and Lemare—and possibly we forget the years of earnest study by which they have brought their art to perfection. Men distinguished in the art of improvisation have always been hard workers. Sir Frederick Ouseley, for example, could extemporize a fugue with ease and certainty. I have frequently heard him do this, at the time he held the chair of music at Oxford; but then it must be remembered that Ouseley always wrote his daily exercise in counterpoint—possibly a canon or a fugue, or some more simple form of applied counterpoint.

An English Master

Henry Smart, whose works for the organ are not so generally known in the present day as they deserve, was a master of extemporization. In this case, however, the fact that Smart was totally blind during most of his musical career may have had something to do with it. I can just remember, as a young boy, hearing Samuel Sebastian Wesley extemporize, and the recollection of his wonderful performance remains with me to this day.

Perhaps, as a conclusion, I may be permitted to indulge in an amusing story of Wesley as it used to be related amongst English organists. The story goes that Wesley, during the time he was organist of Winchester cathedral, was in the habit of practicing every day on the organ, and he insisted on having the cathedral closed whilst he was playing. On one of these occasions some visitors desired to inspect the building but found every door locked. Finally they unearthed one of the vergers and asked to be admitted. "No," said the verger, "you cannot go in just now." "But," said one of the party, "there must be someone inside, for we can hear the organ playing." "Ah," replied the verger, "that's why the cathedral is closed. Dr. Wesley is practicing his extemporaneous fugue for tomorrow's recital!"

Suggestions for Accompanying on the Pipe Organ

By S. M. F.

ONE of the most important features of an organist's equipment is the ability to accompany satisfactorily. When using organs which have been expressly written for organ, no difficulty is encountered, such will sound well when played exactly as written. Should occasion oblige to adapt to the organ music written for the piano, ineffectiveness will urge the need of some adjustments.

For example, in an arpeggio or chorded passage the use of the damper pedal on the piano is relied upon for sustaining the tone. When the same is played on the organ this effect would be lost, because the tone would cease to sound when released. Therefore, the detached effect may be remedied by holding some of the chord notes, preferably the highest and lowest. A melody or counter-melody in any voice may be made effective by playing it with contrasted tone color on another manual. In accompanying violin solos, it is often desirable to use organ stops which contrast with the tone color of the violin melody. That is, when the violin melody is on the string, use stops of a light tone color, such as the Dulciana, Vox Celeste and Unda Maris. Later, when the violin melody returns to a higher register, Diapason and flute tone make an effective accompaniment.

The most commonly used method of accompanying hymns is to play as written, giving the bass voice to the pedal. Another method is that of giving the soprano voice a solo stop, the Oboe, Clarinet, English Horn or a like tone, and filling in the alto and tenor voices on another manual, while the pedal takes the bass.

A change of registration should never take place within a phrase. In hymns of average length, whatever change is desirable, should be made between the verses. Artistic use of the swell pedal, or a slight addition or subtraction of tonal volume during a verse would give all the needed variety. Ordinarily, 8-foot tone should predominate, with 4-foot added to give brilliancy. The use of 16-foot stops and couplers is not advisable, unless for rare occasions on accompanying a very large chorus. String tones brighten the color and blend well with the Diapasons. The Reed and Vox Humana tones lend very little service as good accompaniment and should, therefore, be used with discretion and not for too long a time.

Organ stops are imitative of the tones produced by the string, wood-wind and brass instruments of the orchestra, or are imitative, their tones being being un-reproducible by any other instrument.

It is necessary that an organist be able to think in tone colors and reproduce by combination the result of his thoughts. If the combinations of tone used are not musically pleasing to the ear, either the ear or the combination is wrong. The many tones have been cataloged by printing names on the stops which control registers. Now, all tone is a matter of hearing, not ofomenclature, or pipe shape or material.

The necessity of the organist acquainting himself with the tonal forces at his disposal, and following up this acquaintance by a study of the effects produced by the combinations of stops of different colorings. This exacting task, which requires thoughtful observation, exercise of the memory and a sense of scientific and artistic culture, proves that there is no royal road for registration in organ accompaniment.

Organ and Piano

EDITOR OF THE ETUDE:

In the discussion of the question "Does Organ Practice Injure Piano Playing?" I was surprised to find that only organists', and not pianists', opinions had been obtained. It is a conceded fact that piano playing does not injure the organ touch, but is rather helpful to it, and only the reverse question should demand our attention. Organ playing demands no more than that a key is depressed, and it does not matter what position the hand, wrist or arm is in, the tone produced will always be the same. In time the fingers grow accustomed to letting the registration make the tone and a definite touch is fixed. On the other hand, the piano demands various touches, positions and attacks, according to the quality desired, and a definite and distinct touch must be applied to every individual note. If organ playing is persisted in, the result will in time be only one touch, and the different shadings and tone colors necessary for artistic piano playing will be lost, resulting in a monotonous quality of tone, which is usually harsh. Of course, the piano playing will suffer only in proportion to the amount of organ practice indulged in.

All great organists emphasize the necessity of piano practice to insure clarity of touch; but I have yet to see the great pianist that found it necessary to practice organ. Some people say that Bach and Handel played the harpsichord and organ equally well; but I think that all who have played the harpsichord will agree with me that that instrument requires only one touch, and that touch resembled our organ more than our modern piano.

FRANK W. ASPER, F. A. G. O., Organist Mormon Tabernacle, First Methodist Episcopal Church, and Temple B'nai Israel, Salt Lake City.

The Organ Couplers

By Helen Oliphant Bates

WHEN the great organ is coupled to the swell it loses some of its individuality, because it adds to its tone color the characteristics of the swell. The same is true of the pedal organ when coupled to the manuals. For fullness and richness and for balance of tone, it is often advisable if not imperative to use the couplers. But the average organist loses opportunities for variety and contrast by using them excessively. The beautiful and expressive great organ should sometimes be heard alone; and the deep powerful pedal tones should occasionally be heard without the addition of the manual color. This is one of the many ways of avoiding that monotony which is the organist's most dangerous pitfall.

Errata—In an editorial note of the February issue of THE ETUDE it was stated that Mr. Frank H. Grey was "born in Boston, Mass., November 19, 1883." We in the meantime have been informed authoritatively, that this should have read, "born November 15, 1883, in Philadelphia, Pennsylvania."

The author of "There is a Long, Long Trail" is Zoe Elliott, while the author of "Keep the Home Fires Burning" is Vincent Novello. This was incorrectly stated in the Voice Department of THE ETUDE for April.

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How to Transpose

By Annie Patterson, Mus.Doc.

SINGERS, in particular, are often faced with the difficulty of having favorite songs at a little too high or too low for them. At realizing the task they are putting on an instrumentalist they will ask an accompanist, possibly on the eve of a performance, to play such and such an item a whole tone above or beneath the written music. How to accomplish this speedily and effectively is the problem.

Many musicians remain all their lives intent to perform such a feat more or less "by ear." That is to say, they start in the required key and chance to "get through somehow." But this is a very slipshod method of procedure.

Allowing that vocalists are often unable to perform such a feat more or less "by ear." That is to say, they start in the required key and chance to "get through somehow." But this is a very slipshod method of procedure. Many musicians remain all their lives intent to perform such a feat more or less "by ear." That is to say, they start in the required key and chance to "get through somehow." But this is a very slipshod method of procedure.

Students are advised to begin with that comparatively easy task, the turning of a simple chant or harmonized air from a key with sharps into one with a similar name having flats in the signature. Suppose we take a well-known hymn-tune, such as "Dundee," which, usually written in E-flat, may have to be transposed "up" on a low-priced school-piano or harmonium. Merely substituting the signature of E major (four sharps) for that of E-flat (three flats), the player should have little or no difficulty for the first two sections. At the third (latter portion) we find A natural. The equivalent of this, in the sharp key, is A sharp. Throughout one should, of course, remember that each note is raised

one semitone, though the note-name remains unchanged.

Raising the same tune a whole tone (into the key of F), the mental process of key-signature substitution being repeated, it will possibly help the performer to think that each note played must be a note-name one step higher (in this case a full tone) above the written note. The A natural of the 6th bar will now become B natural. Putting all up a major third higher is by no means so easy. One needs mentally to visualize the key of G major in place of that of E flat. The original A natural of the third phrase will now become C sharp.

It is in connection with transpositions of this kind that a knowledge of harmony will greatly help the student. The one accidental that occurs in this tune is the "leading-note" to the Dominant (of the key). This modulation—a frequent one—being easily recognized in this and similar tunes, there needs be no great difficulty.

Double-measure tunes in E flat and A flat may now be chosen and similarly treated as subjects for transposition. In "putting-down" a tune, a theme in a sharp-key should be lowered to the flat-key of the same name. The intervals of a tone, or a major or minor third, down should be also visualized and thought out harmonically as much as possible, until the action becomes automatic, or almost so.

The transposition up or down of more complicated compositions (both vocal and instrumental) needs considerable practice. Often the treble part only, or else a measure or couple of measures at a time should be attempted. Playing with others (as in chamber music) frequently necessitates transposition. In this case careful, intelligent and repeated *ensemble* practice constitutes the only safe road to success. Transposition *on paper* is invariably an easier matter than "at sight" on an instrument. In writing, one can keep the key as well as harmony in mind. As a general rule, it is well to remember that accidental sharps and naturals become naturals and flats respectively when transposed from sharp to similar flat-keys, and *vice versa*.

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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Position of Hands and Fingers.

Q. What is the correct invariable position of the hands and fingers in piano playing? Some teachers have told me to hold the hands high with the fingers well arched, while others have instructed me to have my hands and fingers almost flat; which position is correct?—D. P., Pawtucket, R. I.

A. The question is not clearly posed, because of the use of the word "invariable." There is no "invariable position" of hands and fingers. The position varies according to the effect to be obtained and, also, according to the conformation of the hands: long or short, or thick or thin. In order to play a series of scale passages fluently, or to produce a precise, clear-cut tone, the fingers should be rounded; in extension passages, however, and in those requiring a round, singing tone, both hands and fingers should assume a position almost flat.

Correct Position of Fingers and Hands.

(ii). The five fingers are placed over five conjunct notes. Each key is to be struck with the cushions of the fingers, except the thumb which has to strike on the side, near the bottom of thumb-nail. They should be neither flat nor too rounded. The hand, whether the fingers be rounded or flat, should be level between the wrist and the knuckles. The hands should be inclined somewhat toward the thumbs, not at all toward the little fingers.

Correct Vowel Enunciation.

Q. In the words: "globe"—gl-ō-ōd; "shoal"—sh-ō-ōd; why does not the o have the long sound? In "English Diction" it gives the short sound.—Also in "brave"—br-ē-ē-ē the short sound again has been confusing to me; then again, "bye"—by-ee and "night"—ny-ee. C. S. R., So. Dakota.

A. The book referred to is unknown to the writer. The pronunciation as given is manifestly incorrect. A sure indication of a cockney accent is the splitting of vowel sounds, such as: "about"—a-bow-oot (as bough-oot), and the words in question. The correct enunciation of vowels in English requires that the initial sound of a vowel be sustained throughout, that is to say, that no other than the initial sound may be heard. In the words "globe" and "shoal," the -o is a simple long -ō vowel, it has no compound sound, pronounced gl-ō-be and sh-ō-le, similar to the -ō in rō-se (which is not pronounced rō-ooze). The compound vowel sounds are long -i and long -a, composed of the sounds a-ee and a-ye, the -ee representing the release of the initial sound. But this release, or secondary sound, must never be heard. It is merged or tapered off into the following syllable or consonant. There is nothing more common and vulgar than the "Good-bah-ee" for ever, good-bah-ee" of the well-known song. The simple vowel sounds should be kept simple and pure and not be allowed to change for any consonant or syllable that may follow.

Divided Attention at Practice.

Q. I am studying French as well as piano. In order to save time, is it permissible for me to have my French book on the piano desk, while I am practicing my scales, arpeggios and other technical exercises, which I know perfectly without the music?—Student, Orange, N. J.

A. It is not only not to be permitted, but it must be condemned as a serious obstacle in the way of acquiring good touch, good tone and good execution. To attain these, all your powers of observation and concentration of mind are absolutely necessary—indeed, this concentration of mind is the only real "short-cut" to quick progress. It is true, perhaps, you "know" all your technical exercises; but what is the difference in sound of perfunctory playing, such as you wish, and playing with varied touch and styles of expression? Your answer to this will answer your own question.

Interpretation of Mordent and Turn.

Q. I am studying Bach and the classical compositions. With what notes must I play the turn and the mordent; how much of the beat should the latter take?—Classic, Broad St., Philadelphia, Pa.

A. When the turn, or *gruppetto*, is over a note it is played equally, as a group, beginning with the upper note and with the beat. When it is played in the place so indicated, The mordent is played with the accent upon its initial note, but otherwise so lightly and quickly that it does not interfere with the melody of the phrase.

A Few Definitions, Usual and Unusual.

Q. In my recent reading, I have been making a list of musical terms I do not know. Here are a few beginning with the letter G.

Will you kindly enlighten me? Coda, Commodo, Colachon, Consorts, Corrente, Cornopean, Chiroplaste.—T. F. H., Montreal Canada.

A. Always glad to advise and help students in their research work: but they should help themselves as much as possible, especially in a big city where good libraries abound. It is surprising how much may be learned by the patient and persistent seeker. Here are the definitions requested: Coda (Latin, cauda, tail), a few measures of music added by way of conclusion to a piece in which there are many repetitions. It also designates the free ending of a canon.—Commodo (Italian for *ad lib.*), easily, at will.—Colachon, or Colosclone (Italian), a kind of guitar or mandolin, much in use in southern Italy.—Consorts, the name given to the oldest English collections of instrumental music, afterwards applied to the reunions, or concerts, where it was performed.—Corrente, a movement in a suite or sonata of the early composers. Also, an Italian form of a country dance.—Cornopean, the old English name for a cornet; an 8-ft. reed stop in many English pipe-organs.—Chiroplaste (Greek, "which forms the hand"), an apparatus invented by one Bernard Logier, for the piano, to prevent the lowering of the wrist and, at the same time, ensuring a perpendicular action of the fingers.

The Metronome and the Different Names for Pace of Movements.

Q. It is a matter of great difficulty for me to understand, even approximately, the many Italian names which composers give to indicate the Pace (or Speed) of the various movements. Could not this practice of using vague terms be changed or simplified? Please suggest something that may help me. What about the Metronome?—Organist, Los Angeles, Cal.

A. The employment of Italian terms, almost exclusively, for pace and expression in music is a relic of primitive times, when composers and teachers were chiefly foreigners, but not always Italian. A few writers of to-day are trying to discard the habit and, instead, make use of the language of the publishing country, or of the composer. Can anything be more absurd than to read a song, composed to good, graphic English words, but which starts with the indication "Teneramente e con molto espressio?" Then, scattered through the song, we find the terms: *Lento*, *con anima*, *molto accelerando*, *meno mosso*, *tempo primo*, and so forth. Composers could decide the matter by deciding to indicate the desired interpretation in the language of their own country. In the same category are the different names for the Pace of Movements. As employed to-day—yes, and in times past—these names do not set any absolute pace; frequently, they do not set an approximate pace. Take Handel's "Messiah," for example, and we find some fifteen *Allegro* movements ranging all the way from $\text{♩} = 72$ to $\text{♩} = 132$, while a *Prestissimo* is given as only $\text{♩} = 144$; an *Andante* is given in

one place as $\text{♩} = 88$, and in another $\text{♩} = 92$ (which is also found among the *Allegros*). All this vagueness could be obviated and a precise pace set by the composer (or the editor) giving the exact Metronome pace, to the complete exclusion of any other indication. The performer would thus have a standard to guide him, one that he would not adhere to slavishly, but would observe in his general interpretation. But this much-needed change can be brought about only by the composers and their editors.

To Use or Not to Use—The Metronome.

Q. My teacher insists upon my practicing to the beat of the Metronome, beating throughout the entire piece or study; but I feel so held in, hampered and constrained in my work; whenever there is a part that appeals to me, one that I really feel I could play with good interpretation, the metronome pulls me back and makes me absolutely mechanical. I do not wish to disobey my teacher—but what am I to do?

A. If your teacher is not to be moved by your appeal—a very right and sensible one, if he will not allow you to give freer rein to your imagination and interpretation (while keeping as near as possible to the pace indicated), you have no other course open to you but to try another teacher.

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THERE are a great many left-handed people in the world, and not a few of them wish to play the violin. It is often a problem whether the left-handed player should try to learn to bow with his right hand, as in the case of a normal player, or to make the left the bow arm.

A correspondent writes to THE ETUDE on the subject: "Will you kindly help settle the following problem? My husband is a teacher of violin and we have a boy of five years who is much drawn to the instrument. But, unfortunately, he happens to be left-handed. Would you advise teaching him to play left-handed, reversing the strings, or have him try to play in the regular way? My husband has decided to get him a half-size violin, but hardly knows what to do about the left-handedness. Do you think that this handicap could be overcome? He seems very musical, and I believe would make an enthusiastic pupil."

Like every other problem in this world, a great deal can be said on both sides. The best way to settle the matter would be to have the boy make a start, using the right arm to bow; and then if it is found to be impossible for him to make any headway in this manner, a change could be made to the left as the bow arm. As a rule young children, such as this five-year-old youngster, can learn to bow with their right arms without difficulty, whereas it might be impossible to accomplish this result if he were fifteen. It is just about impossible for a violin student of adult age, who is left-handed to a very marked degree, to learn to bow with the right arm. With a young child it is different. Brain, muscles and the nervous system are elastic and pliable, and nature adapts herself to what is required.

In Germany many children are educated to be ambidextrous; that is, capable of using either hand or arm with equal facility. They can write, draw, use tools, and so on, as well with the left as with the right hand. There are many things in every-day life that one does sometimes with the right and sometimes with the left hand; and with sufficient practice from childhood, there is no doubt that one could succeed in doing everything equally well with either hand.

One of the most brilliant violin pupils I ever had was a young lady who, in early childhood, was left-handed, but who learned to play the violin in masterly fashion, using the right as the bow arm. This young lady could play the Tchaikowsky violin concerto, and a dozen of the other standard concertos in superb manner, and made a great success as a concert violinist. As this young lady was left-handed to a certain degree, she had extraordinary facility in her left-hand work, while her use of the bow with the right arm from her childhood gave her equal facility in the use of the bow arm.

There are degrees of left-handedness. Some left-handed people display extreme awkwardness when they try to use the right hand for a task requiring great mechanical precision, while others are more expert. It is very largely a matter of age and practice. Summing up, I should say that the following are the rules governing the matter:

1. In most cases children before the age of ten, who are naturally left-handed, can be successfully taught to bow with the right hand; but it becomes increasingly difficult as they grow older.

2. Pupils in their teens can sometimes learn to bow with the right arm, although naturally left-handed; but it is sometimes necessary to have them use the left as the bow arm.

3. With pupils over the age of 20, the left-hand habit has become so firmly fixed that it seems impossible for them to use any but the left hand and arm in bowing.

Students of the violin, studying for the

The Violinist's Etude

Edited by ROBERT BRAINE

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Left-Handed Violinists

profession, should bow with the right hand. "Southpaw" pitchers are very popular on the baseball diamond, but left-handed violin players could not make much headway in the profession of violin playing, I fear. The left-handed bowing of a concert violinist would strike the audience as awkward, and in a symphony orchestra it would be very displeasing to see part of the violins using their right, and part their left arms. I have seen left-handed violin players in amateur orchestras, but never in professional.

In teaching the violin, I fear it would

also be difficult for the left-handed violinist to teach right-handed pupils, owing to the difficulty in giving them a correct bowing.

There is no possible objection, however, for left-handed pupils studying for their own amusement and doing public playing in an amateur way.

The violin must be changed for the left-handed pupil. The strings must be reversed, reading E-A-D-G, from left to right. The sound post and bass bar must swap places, too, to accommodate the different position of the strings. Any violin maker or repairer can make these changes, the charges usually running from \$5 to \$10.

Taking Out "Crooks"

Nor long ago, in New York City, I was in the workshop of one of the most skillful violin repairers in the United States, or in the world, for that matter. A young man came in and said he had a bow, for which he had paid a considerable sum, which had gone bad. It had acquired a bad "crook" to the right and was all but worthless for good playing.

"I will see what I can do for you," said the repairer, "perhaps I can fix it."

The repairer removed the screw and frog of the bow. Then he lighted a jet of gas beside his work-table, and held the part of the stick of the bow where the crook was, above the flame of the gas, but not near enough to it to scorch the varnish. With skillful and practiced fingers he manipulated the crooked stick, bending it as one might bend a piece of red hot iron.

After a few minutes' manipulation he handed the bow to the astonished young man, as straight as the day he had first purchased it. The young man took the bow with the following comment, "Well, I knew you could put curves in iron or take them out with heat, but I did not know the same process would work with wood."

It may come as a surprise to our violin readers that wood may be made to assume different shapes, to a limited extent, by the agency of heat. The deep inward curve which is put into a bow so that it will hold the hair tight, and "draw" tone without stuttering on the strings, is put there by heat. The bow-maker, as soon as the stick is finished, clamps it into the required curved position, and subjects it to a strong degree of heat. After a certain length of exposure to heat, the bow acquires the permanent curve required.

A good bow must have the deep curve to the hair; for if it loses this curve it is of no further use for good playing, until it has been again subjected to heat and the curve restored.

A crooked bow is one which has a "crook" to the right or left, when it is screwed up ready for playing. Thousands of good bows are thrown away by their owners on account of these "crooks," because they do not know that in a great many cases the "crooks" can be removed by careful manipulation while held over a gas jet.

The success of the operation depends very largely on the skill with which it is done.

The Violinist's Costume

It is often a problem to the violinist to know just what would be the most suitable costume for public appearances. Miss Cecilia Hansen, the Russian violinist, one of the best known concert artists before the public, has devoted much study to the problem, and believes she has solved it, as set forth in the following interview. Miss Hansen says:

"It is the duty of the artist to look as attractive as possible. For a singer, this is easy. She may wear a hat, if her style of beauty demands it; or she may change costumes to conform with the music. There is no such latitude for the violinist. Can you imagine anyone playing the violin and wearing a hat at the same time? Nor may the gown be too spectacular. It must be

dignified, and it must permit ample freedom for the arms. A close-fitting dress is out of the question.

"My solution of the question" Miss Hansen says, "is to have my frocks fashioned after Grecian robes, which are after all the most sensible and beautiful. They are simple, dreamy and white; and they are cut on plain lines. Sleeves are a nuisance.

"As a matter of fact, I have reduced them to a minimum or eliminated them altogether. I have tried to create pleasing but unobtrusive costumes for my concerts, so that the music, which is the main thing, will be the principal attraction. If people like the gowns, so much the better; but a true artist must appeal through music—not through fashions."

'Cello Enthusiasts

We ask our friends who play violin to inform all their acquaintances who play the 'cello to look forward to an excellent article upon the subject which we have secured from the famous 'cellist, Hans Kindler.

The Second Violin Problem

NINE-TENTHS of the public appearance of pupils' orchestra and ensemble classes is ruined as far as even passable artistic results are concerned, because the directors/instructors do not know how to handle the second violin problem. The average violin teacher or director of public school orchestras, preparing for a recital, concert or other public appearance of the class orchestra, divides his violinists into two equal divisions of first and second violin. The best and most talented he puts in the first violins, and the least advanced, incompetent and least talented are doomed to play with the seconds. The almost inevitable result will be that any good work done by the first violins and other instruments will be paralyzed by the poor work of the second violins.

Now I do not mean that instruction in second violin playing in these classes should be abandoned altogether. During ordinary rehearsals, it is an excellent idea to divide the class equally into firsts and seconds, and no student should be put in the first division without having served an apprenticeship in second violin playing. Nothing will better develop steadiness in time, ability to play double-stops and general musicianship, than practical second violin work in an orchestra or string quartet, or an ensemble combination. I remember in my own studies in boyhood what a wonderful impetus playing second violin parts in an orchestra and in a string quartet gave my early musical education.

Even comparative beginners can be allowed to play second violin parts to music which is not too difficult. Where the second violin part is arranged in chords, half of the seconds can be instructed to play the upper note of the chord, and the other half the lower note, until they develop enough skill to play the chord as written.

But in preparing for a public appearance it is different. The director cannot risk having a lot of raw young second fiddlers ruining the work of the others. The pupils in the early stages of violin playing, and especially those of poor talent, will as a rule do less damage if allowed to play first violin than would be the case in playing second, since the first violin part contains the most melody, and he will consequently get it in better tune. Such a pupil in training to play second violin parts will often play a wrong note or chord for several bars at a stretch without ever being the wiser for it. It takes a pupil of very good talent to play even easy second violin parts.

In some way the notion has gotten abroad among amateurs and elementary students of the violin that anybody can play "second fiddle," and the popular phrase, "playing second fiddle" has become sitting at the second violin stand more or less a badge of disgrace. Now this is a wrong. It requires considerable musicianship to play any kind of a second violin part correctly, and to play second violin in a professional symphony orchestra, string quartet or other chamber music organization, one must be a finished violinist and a real artist.

Many violin students profess to despise second violin parts and will not play them or try to play them under any circumstances. In this they make a serious mistake, for by refusing to learn to play second, they neglect a great field of development which would make them much better musicians. I have seen conservative violin pupils who played concertos in public and yet they did not possess enough musical ability to sit down to the second violin desk of a theater or movie orchestra and play the part acceptably.

To return to the preparations for a public performance by a pupils' class or orchestra, I would advise the director to cut out all second violin players who are unable to play their parts in time and tune

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A few of them may be able to play the first violin part, or a good deal of it, but those who can play neither part without spoiling the general effect should be left out altogether. Better hurt a few feelings than ruin the whole affair. As the famous violinist and teacher Joachim said, "Impure violin playing is like a disagreeable odor. It spoils the air of the room." Just so a lot of youngsters playing second violin parts all out of time and tune will ruin everything which those who do play correctly can do.

If no one can be found to play second violin acceptably better leave the part out altogether and rely entirely on the piano for accompaniment. If the first violin section of the class is large enough so that some of the talented ones can be spared to play second violin, this will solve the problem. The division into first's and second's where a piano is used need not be in equal parts, since the piano takes the place in volume of two or three or more second violins. In making the division, the

director will have to be guided by the general effect so as to know how many to put on each part to make the best effect. Students who play badly out of tune, and play wrong notes without knowing the difference, should be ruled out altogether. Two good seconds will be better than six or eight poor ones.

Deciding how many to put on each part can only be ascertained by actual trial, since some play so much stronger, than others. Two professional firsts will often make more volume than four or six amateurs, and two professional seconds than six or eight young students. Keep on dividing the players into groups of different size at rehearsal until a good balance is struck as to volume of tone produced between the firsts and seconds.

When 'cello and viola players are used in these elementary orchestras and ensemble classes, they should be advanced enough to play their parts reasonably well. If their crude work spoils the general effect they had better be left out.

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before very much pleasure can be given to others by one's playing, or gained for oneself. Unless you are prepared to spend at least that amount of time it is scarcely worth while starting.

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You should not, however, change teacher without a thoroughly sufficient reason. Everyone who teaches has his own method of work; and a good deal of time is lost by the student adapting himself from one method to another.

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The Care of the Violin

By E. F. Marks

THE scrupulous care the concert violinist showers upon his beloved instrument and the affectionate tenderness with which he handles it are noteworthy virtues to be emulated by owners of less valuable instruments. The strings of his violin are not soiled or frayed, neither is its glowing varnish dulled by accumulated dust; nor is it begrimed with clots of old and blackened rosin. On the contrary, when he draws the instrument from its case, it displays, like the cherished tool of a careful workman, both freshness and cleanliness.

The case is snugly fitted with two soft, light-weight pads of velvet, one for the lower compartment, and the other for the upper, to protect the instrument from mars and scratches liable from rubbing the hard rough wood forming the case. The instrument itself is carefully wrapped in a kerchief—a silk kerchief, all its own—to exclude as much as possible the outer air. As the transition from cold outside frosty air to the warmth of a heated room is apt to affect both the strings and wood of a violin, and sudden exposure to a different temperature should be obviated as far as circumstances will allow; and the danger of a sudden or immediate change

should be minimized through gradual

When returning the violin to its after use, not only dust but also any moisture resulting from the hands or body should be removed from the body of the instrument and the strings relaxed. First, the hair of the bow should be loosened and the stick well wiped—for this work of both the body and the stick a silk cloth is most excellent. The bow is fastened in its rack and the violin wrapped in its velvet cover and placed upon the pad in the lower compartment of the case; then the upper pad is securely placed over the entire contents of the case; the lid is finally closed down and locked.

A violin should not be kept near a window but placed in a sheltered, cool, warm corner of the room where no current of air will strike upon it, as the variation of temperature is detrimental to the instrument; not only to the stringed instruments, but also to the wind instruments and instruments of percussion. Be persuaded to take the best care of your instrument. Do not think accumulated old rosin and scratches will enhance the value of your violin or give it either a bright or the mellow tone of age.

Violin Questions Edited by Mr. Brain

Orchestra By-Laws

H. I. H.—You can get a constitution and by-laws for your orchestral club from one of the women's clubs in your city, making such changes as are necessary for your organization. 2. It would be a mistake to try to have two orchestras in your club, one playing classical music and the other jazz. These do not mix. Better have one orchestra, playing music such as theater orchestras play, at first, and gradually working into the classics as your orchestra acquires proficiency. 3. Twenty-five cents a week would not be too heavy dues, since you will have music to buy. 4. Let the members vote on a club motto, flower and club colors, as in this way the members will be better satisfied with the choice. 5. You could start with as few as six members, adding to the number gradually. 6. Choose the best and most experienced

musician in the club for director, whether she is president or not. 7. Increase the club to any size you like, but be careful not to take in a new member who cannot play an instrument well. One poor player will spoil the effect of the playing of good ones. 8. White costumes, made of some soft material, are very pretty for orchestra of young women. 9. Two violins are enough, no matter how many instruments you have.

Shortening Violin Neck

L. C. Q.—I would not advise you to have the neck of your violin shortened to facilitate the playing of tenths and passages requiring much stretching capacity. A violin is no doubt carefully made to a neck of the standard length. If you shorten it much it puts the violin out of tune.

(Continued on page 377)

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Introduction is by Eugene Ysaÿe

commends it to the violinist in the following words: "This work needs no recommendation to the violinist who has once opened its covers, for its value will immediately become apparent, awakening an interest which will increase with the turn of every page. I hereby felicitate the author."

The Origin of the Violin

Thoroughly discussed in an essay of absorbing interest. Ancient forms of the instrument, such as the crewth, rebec, organistrum, are fully described and illustrated by a series of specially drawn

The Master Violin Makers

In this chapter, authentic information has been compiled regarding all hundred European, English and American violin makers. A generous space has been devoted to the more famous masters such as the Amatis, Stradivarius, Guarnerius and many others; all lesser lights are proportionately treated. There are more than 100 full-page plates which display the labels and exact reproductions of famous instruments.

Construction of the Violin

This subject is treated in such an exhaustive manner that anyone normally inclined could undertake successfully the making of an instrument aided by the text and the eight full-page plates, which illustrate fully the necessary tools, models and other apparatus necessary in the fabrication of a violin.

Construction of Violin Bows

Another subject treated in this Encyclopedia with remarkable attention to detail and clarity. It is illustrated by six full-page plates, devoted to constantly in the text, covering such subjects as bow components, bow design, ancient forms of bows, tools, models and assembly. A brief history is also given of the bow itself, and supplementary information regarding all European and American bows.

Bridge and String Making

Bridge and string making, scantily treated in most books of this character, are described in detail. Methods of bridge making are explained in connection with plates showing both ancient and modern designs, while the processes of string making, both in Europe and the United States, are fully described and made clear with the aid of several full-page illustrations.

Technical Matters

Thoroughly enlarged upon by M. Bachmann in Chapters VIII to XVI, covering such subjects as violin teaching, violin study, the art of practising, tone and its development, and the various bowings, the evolution of violin technique, the use of the bow, acrobatic and many other subjects incidental to the above but equally important. There are more than two hundred musical examples supplementary to the text in these chapters.

Musical Analyses of Master Works

This section of the work alone is worth the price of the entire volume to the serious student or lover of this instrument. M. Bachmann, who is not only a pupil of Ysaÿe, but a virtuoso of international fame, has outlined in this chapter the correct interpretation of more than twenty master violin works such as the Beethoven, Bach, Brahms, Bruch, Debussy, Paganini, Saint-Saëns and Tchaikovsky violin concertos, each analysis accompanied by illuminative musical examples of which there are more than two hundred.

Collecting Old Violins

The fascination of collecting old violins is fully depicted in this chapter of the Encyclopedia, contributed to the work by Mr. C. Freeman, an authority through whose hands have passed many thousands of famous instruments. All of the great collections in the world are commented upon and the eight full-page illustrations include life-like reproductions of the Betts Stradivarius, the Paganini Guarneri and a reproduction of an array of Stradivarius valued at more than \$150,000.

Development of Violin Music

From the earliest times down to the present are traced here in an extremely interesting and authoritative essay. The development of violin composition by the master composers is of course given the prominence it deserves, but the works of American composers are also treated as important contributions to musical advancement.

Glossary of Musical Terms

A full dictionary of musical terms is another feature of the Encyclopedia. It covers not only all musical expressions in foreign languages which are used in violin music, but also terms in connection with the violin which it has not been thought necessary to include in the ordinary lexicon of musical terms.

The Violin and Phonograph

In this chapter, the practical usefulness for instructive purposes of phonograph records by famous virtuosos is clearly outlined. In connection with this essay, a list of several hundred records by famous artists such as Ysaÿe, Joachim, Sarasate, Kubelik, Heifetz and many others has been collated, arranged alphabetically under the names of the famous composers whose works have been recorded. This is a distinctly unique and invaluable feature of the work.

Biographical Dictionary

This section can be best described as a "book within a book." It contains concise and accurate biographies—the length depending upon the importance of the artist—of nearly one thousand violinists who have won fame since the King of instruments assumed its supreme place of leadership in the musical world. The enormous amount of work involved in its preparation can be imagined from the fact that more than two years were required. There are also portraits of more than one hundred and fifty famous players.

List of Books on the Violin

This is a special feature of the work. It is preceded by an extremely interesting essay concerning the historical, biographical, constructional and technical works which have been written around the violin, and the list itself is arranged in classifications under which it is easy for the reader to find books on the desired subject.

Chamber Music

This chapter comprises a survey of the great chamber music organizations—particularly string quartets—such as has never been attempted in any work. Concise but complete histories are given of all the famous European and American string quartets, illustrated with pictures of more than twenty quartets including the Joachim, Kneisel, Bohemian, Flonzaley, Letz, London, Leipzig and many other equally famous organizations.

List of Violin Music

Another feature of this Encyclopedia which is not only unique but is worth the price of the entire volume to any violin soloist, teacher, student or lover of the instrument. It comprises a list of approximately 8,000 musical compositions, in various forms, in which the violin plays the leading part, covering violin methods, exercises, solos, duets, trios, and quartets, also chamber music, including trios, quartets, quintets, sextets and octets.

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in this remarkable work, so numerous and so diversified in character that space permits only a brief summary of them. The Frontispiece is a magnificent picture of Eugene Ysaÿe. This is followed by several plates illustrating ancient violin forms, twenty plates reproducing the labels and models of master makers, eight plates illustrating the art of violin making, six plates showing bow designs and several plates illustrating bridge and string making. More than 400 musical examples are employed in the articles of technical and tonal matters, there are eight plates reproducing the most famous violins in the world, twenty pictures of famous string quartets, together with the portraits of one hundred and sixty famous virtuosos of all time. No work relating to the violin has ever been so profusely illustrated.

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Violin Questions (Continued from page 373)

adjustment. Shortening it would also lessen the pressure on the bridge, which would detract from the brilliance and sonority of the violin. Try a seven-eighths size violin, a so-called "ladies' size," which I have no doubt would help a great deal. 2. Possibly you can stretch a tenth easier than you imagine if you go about it right. I have seen many violinists with hands really smaller than the average, but of great stretching capacity, who could stretch tenths with ease. Go to a first-class teacher and have him show you how. There are some good pictures showing how to stretch tenths in "Violin Study," by Gruenberg, which you might get. The hand is not held in the normal manner in stretching tenths.

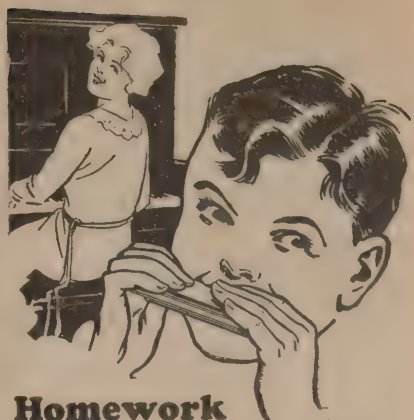
G. Z.—There are millions of violins in existence with Stradivarius labels pasted inside. As Stradivarius made all his violins by hand, you can readily see that he would scarcely have had time to make all these millions of violins. I cannot tell whether your violin is original or counterfeit without seeing it. The label means nothing, as it is no doubt counterfeit too. Show your violin to an expert.

A. Stradivarius.
E. T.—It is, of course, possible that your violin with a Stradivarius label, brought over to this country from Madrid, Spain, in 1857, is genuine; but it is not probable, since there are millions of imitation Strads scattered all over the world. The only way for you to tell is to have the violin examined by an expert.

Criticizing Teacher.
E. S.—If you will reflect a little you will see how impossible it would be for me to criticize a teacher's method of teaching a pupil, whom I do not know and have never seen. I would have to watch and hear you play before I could tell if you are being taught incorrectly or not. A pupil should be guided by the advice of his teacher at all times. If he thinks he is being taught incorrectly and loses confidence in the teacher, the best thing is to get another. 2. About studying both violin and piano, there is no harm in doing this. Almost every violinist plays the piano. In some conservatories it is obligatory for the violin pupils to study piano, also, as part of the course.

Bird's Eye Stainer.
S. H. N.—I have never seen a genuine Stainer with a bird's-eye maple back. 2. Vuillaume was a famous French violin maker. He made many skillful copies of Cremona instruments. There are many imitations.

Pizzicato.
T. R. L.—Tzigane (Gipsy) Mazurka by Gabriel Marie, would probably be what you would want. It has some showy left-hand pizzicato, and bag-pipe passages, but a musical composition of some merit.



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Comments on Violin Works

The Ensemble Method for the Violin by Oscar J. Lehner is the best I have ever seen for class or group work, and I have adopted it in my class after carefully examining it.
J. H. INGRAM, Louisville, Ky.

The Selected Studies are very well arranged by Mr. Levenson and very well edited!
MR. HOFFMANN, Boston, Mass.

I have had more success with the Bel Canto Method by Mabel Madison Watson than with any violin beginner's method I ever used.
F. F. GUARD, Selbyspport, Md.

Am delighted with the Bel Canto Method by Mabel Madison Watson. It is in my opinion the most satisfactory violin method on the market, especially for children.
JOHN R. BRADEN, Butte College of Music, Butte, Mont.

I find the Album of Favorite First Position Pieces For Violin and Piano excellent in every respect for beginners.
MRS. J. M. HANCOCK, Mt. Carmel, Ill.

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Music for Special Occasions

During the Spring and early Summer there are several special undertakings that annually tax the resourcefulness of organists, choir directors and others responsible for the proper and effective observance of these events. Among such, we may particularly mention "Mother's Day," "Memorial Day" and "Children's Day," each of which calls for its own special music. Long experience in meeting needs of this kind has placed this house in the front rank as a ready source of supply, and this year as usual, we have anticipated the demand by expanding our stock of entertainment material of this class. Anyone interested in a musical program for one or more of these special days will be supplied with returnable samples on application to us. All needs of this kind should be clearly outlined, thus assuring the best possible service.

Commencement Awards

It is a good investment for schools and colleges, as well as individual teachers of music, to make much of the closing of the regular term of study. Most schools and colleges have their Commencement Exercises, and in somewhat the same form individual teachers close the season with pupils' recitals, etc. Those desiring suggestions for awards or prizes should send for the Commencement circular issued by the Theo. Presser Co. This circular brings to attention attractive diploma and certificate forms, medals and other musical jewelry items, and also suggests numerous practical awards or graduation gifts, such as Music Bags, Music Albums, etc. There are reasonably priced music jewelry novelties that will please the lit-

tle students, and there are larger jewelry offerings, such as the gold and silver medals, that are appropriate for the most advanced music students. If you have in mind something along these lines for your pupils, do not delay but take immediate action to assure having all desired materials in hand so that the occasion may be conducted smoothly and satisfactorily to all concerned.

Important To Music Teachers

Several leading music publishers have agreed among themselves to permit no discounts on musical supplies to any one, not even teachers.

However, old prices remain on much of the sheet music in dealers' stocks, and this may still be had at the usual rate of discount, but on nearly all music printed after June 1, 1924 (and on much that was printed before that) it is proposed to make the marked prices net to teachers, as well as to the students and public in general. The full force of this plan is not yet felt; but it is gathering strength day by day.

We have taken the stand that the teachers, like all who buy to sell again, are justified in demanding a discount that leaves a margin to reimburse them for their expenditure of time, money, experience, labor, etc., in managing this important phase of their professional work.

We heartily endorse the plan of printing on sheet music the actual price to be paid by the general public and music students. There is no valid reason why they should receive a discount.

Our policy of giving what we are convinced is a just discount to the teacher has been the subject of widespread disapproval and antagonism on the part of certain influential publishers and dealers. The question is—*which is right?*

Have we your support in giving teachers a just and proper discount? Do teachers expect a discount or are they willing to be ignored and merged with the non-professionals or the general public?

Your coöperation and advice will help us greatly in our efforts to obtain for the music teachers fair and equitable treatment from the dealer and the publisher. We would be very much pleased to have teachers write us telling their thoughts on this serious problem.

Capriccio Brillante For the Pianoforte By F. Mendelssohn

The *Capriccio Brillante* of Mendelssohn is one of the most tuneful of all concert pieces for piano and orchestra. The orchestral accompaniment, however, is so light that the piece may be used readily as a piano solo without any accompaniment whatever. This work is shorter than a *concerto*, since it consists of but a single *allegro* movement with a short slow introduction. As implied by the title, the piece is really very brilliant, the brilliance consisting chiefly in rapid and delicate finger work. The second theme, however, is like a march movement. So popular is this second theme that it has been published separately, both for piano solo and for organ. Our new and carefully revised edition of this splendid work will soon be ready.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Overture Album (To be Published for Piano Solo and Piano Duet)

We will publish another Overture Album during the summer season. There will be two editions of it; one for two hands and the other for four hands, both containing the same overtures. We have selected from all of the overtures those that are the most interesting and that have met with the greatest success when played by the leading bands and orchestras. Some of them are not so well known to pianists as most Overture Albums published in this country are reprints from European volumes. The *Light Cavalry Overture*, von Suppe's popular work will be among them and the *Jubel Overture* by Weber and also the *Fest Overture* by Leutner. We have avoided the more difficult and longer overtures. We know these volumes will be in great demand. They can be used for concert purposes for two pianos, playing the solo on one piano and the four hands arrangement on the other piano; the violin or organ parts from the orchestration could be added. Our edition is going to be a most excellent one. Volumes of this kind are very seldom phrased or fingered. Our book will have the most careful editing, both in the fingering and the phrasing. The volume will include about ten overtures. Our special advance of publication price for the volume arranged for four hands is 50 cents and for the volume arranged for two hands 40 cents.

Twelve Mother Goose Melodies for the Piano By W. Berwald

The Traditional *Mother Goose Rhymes* have furnished inspiration to countless composers. In addition to the traditional melodies, there have been all sorts of settings, both simple and elaborate. In this new work, Mr. Berwald has taken some of the more familiar verses and given them new and simple settings in the form of easy piano pieces. The words are given however, and melodies may be sung if desired. These are original melodies of Mr. Berwald; they are very tuneful and they are most musicianly in character. This will make a very desirable recreation book.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Etudes for the Violin, Op. 32, Book 1 By Hans Sitt

Our violin catalog is further to be enriched by the addition of the first book of Studies by Hans Sitt, Op. 32. This book is all in first position and the studies are of such character that they can be progressively used in connection with any Violin School or Method. They afford the pupil an opportunity of becoming familiar with the various essential elements of violin playing, employing different rhythms, bowings, etc. The wide awake teacher will welcome this announcement of the publication of such a work and we are sure our edition in every way will meet with the approval of our many friends. The special introductory price in advance of publication is 30 cents a copy, postpaid.

Scale Studies for the Violin By J. Hrimaly

The Scale Studies by J. Hrimaly have long been recognized as a very necessary part of the violinist's training. They begin in the very easiest form in the first position and gradually take the student over the entire range of the fingerboard through all the scales and arpeggios. They are also excellent as bowing exercises, the various markings denoting the different styles of bowing to be used, such as *Sautillé*, *Staccato*, *Martelle*, etc. Our edition of this work will be the best that can be made, and we are sure our many student and teacher friends will be glad to avail themselves of the opportunity to secure this standard work at a very small cost.

The special introductory price in advance of publication is 35 cents a copy, postpaid.

The Lost Locket An Operetta for Children By R. R. Forman

We take pleasure in presenting for first time, a pleasing operetta by a successful composer. It is short, easy, melodious and easily staged. The text is by George Knox Willis, and both the words and music are very sprightly and within reach of any group of young people. The plot is most interesting, the characterizing costumed as Boy Scouts and Camp Girls. They are out on a holiday and Captain of the Campfire Girls tells Company that she has received from great great grandmother, a long miniature and exhibits it to the people. During the festivities, she loses the locket. A scene follows in which George Washington and his son appear in pantomime. This is the principal feature of the play, George Washington and his company in uniform. The officers in George Washington's company find the locket, and the play concludes with a grand patriotic celebration. The whole operetta can be presented in half hour, but the time may be extended by the addition of specialties, such as dancing. We look forward to a future for this little operetta. Our price in advance of publication, for copy only, is 30 cents, postpaid.

Miniature Fugues By Russell Snively Gilbert

This work has been accepted by us as a great deal of pleasure and it is just at the right time. Because it demands modern music makes upon pianist there is a great interest taken in counterpoint work and these fugues will make a pleasing change in the easier works of Bach. Mr. Gilbert, one of our most interesting musicians, has given us some very interesting fugues, simple and quite melodious well within the reach of a pupil in third grade, or even between grade and three. There are ten fugues in the book, each two pages in length and are all very musical. We know our pianists will be pleased to get a work of this kind. The author has said this in his introduction: "The introduction of each must be brought out clearly. For the mind should force the ear to follow the theme throughout and then the student. Having thoroughly mastered the student will find that he possesses clearer idea and a freer technique for simpler works of Bach which follow." The special advance of publication price is 35 cents.

Preparation Trill Studies For the Violin, Op. 7, Part 1 By O. Sevcik

We are adding to our violin catalog very important trill exercises by O. Sevcik, Op. 7, Part 1. The practice of the trill should be included in the technical work of every violinist, not only for the trill itself, but also for promoting the development of accurate and reliable finger-action in general. This new edition of this valuable work is authentic in every detail and we feel we are making a very valuable addition to our ever increasing catalog of exercises.

The special introductory price in advance of publication is 50 cents a copy, postpaid.

Hearts and Blossoms—A Comic Opera in Two Acts By Lida Larrimore Turner and R. M. Stults

Miss Turner, an author who is becoming well known as a successful writer in the field of the operetta, has surpassed her previous efforts in this new work. The plot is interesting and the action sustained throughout with a generous portion of wit and clever lines interspersed. The chorus and solo parts are not difficult and are at all times melodious. Choral societies, colleges and high schools will find in this new operetta a grateful offering. Special introductory price in advance of publication for copy only, 60 cents, postpaid.

Men and Famous Pianists on the Art of Music

James Francis Cooke

This book has a twofold purpose. It will give a vast amount of information upon music interpretation etc. to the reader but at the same time it will give the force of the authoritative opinion of some of the greatest leaders of the art of music. Thus it educates, entertains, instructs and informs. Some fifty eminent workers in many fields have been interviewed and their invaluable opinions. The series is the third and the most important series by the same author which includes "Great Pianists on Piano Playing" and "Great Singers on the Art of Singing." The advance of publication of the new work is \$1.00, postpaid.

Elementary Piano Pedagogy

Thas. B. Macklin

Do you know that your method of teaching is the approved method? How do you know that it could not be bettered? There are thousands of teachers who can teach finely and who seem to "hit it" in teaching some pupils to success. There are many important principles based on psychology and experience which the use of this new work has reduced to simple terms and which any teacher who has had any experience whatever may teach with pleasure and profit. This is not a theoretical work "over the head" of the average reader but a practical teaching method dug out of actual experience. The advance of publication price is 75 cents, postpaid.

What to Teach at the First Lessons

John M. Williams

This is not so much a book outlining the principles of music teaching as it is a telling just what materials to use at first lessons and how they should be used. Mr. Williams has gone from coast to coast during the past years conducting highly successful classes in elementary musical instruction. He has met and worked with scores of music teachers in this country and has found out just which materials "work best" in the everyday job of teaching. The advance of publication price upon this work is only 30 cents, postpaid.

Album of Song Transcriptions

Variations for the Pianoforte

The vitality of the song transcription is refreshing. There are many songs which are just as popular in these transcriptions as they are in their original vocal form. In our new volume of *Song Transcriptions*, we have included many favorite old and new, both sacred and secular. Some of the transcriptions are brief and simple, others are more elaborate and are in variation form. All are wonderfully well done and are well within the powers of the average player, being of intermediate grade. This volume will be ready very soon.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Physical Moments for the Pianoforte

Mrs. H. B. Hudson

Mrs. Hudson's new book is about ready for the press and it will soon be issued. The book is in regular musical notation and has nothing to do with the series of *B C Books* by this popular writer. It is a compilation of material, both original and arranged, suitable for recreation and exercises in grades One and Two. The material is attractive throughout and, best of all, it has real educational value. Everything is done to help the student. There are no awkward fingerings or awkward hand positions. The rhythms are clear and easily understood. This book will be well used to supplement any method or instructor.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Middle C and the Notes Above and the Notes Below

By Lidie Aurit Simmons

The object of this attractive little elementary work is to teach Notation, primarily. The pupil begins with *Middle C*, and with notes of equal value and learns the notes up and down from *Middle C*, beginning with the adjacent ones. This is done with little exercises which the student may play, sing or recite, and each exercise is accompanied by a writing-lesson to be done by the pupil. It is a real kindergarten book and it may be used to good advantage with the very youngest students.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Recreative Etudes for Equalizing Both Hands

By R. S. Morrison

This set of studies will appear on the market within a very short time, as the proofs have already been passed, but we have continued the special offer for the present month. The Etudes in this book are about as difficult as the studies in Duvernoy, Opus 120, with possibly a little more rhythm. The work is by an experienced musician. It is uniform throughout and keeps within the grade. The main feature of this set of studies is the melodic element. We take pleasure in recommending it to our patrons. Our special price in advance of publication, is 30 cents.

Peer Gynt Suite No. 1 For Piano—Four Hands

By E. Grieg

Our edition of Grieg's *Peer Gynt Suite, No. 1*, for piano solo, has proven very popular. The edition for four-hands will be uniform with the solo edition, that is to say it will contain a synopsis of the play and also a dramatic reading from the play with indications as to where the musical numbers are to be introduced. In addition to its value for Club use and for recitals, this Suite furnishes splendid material for those who delight in four-hand playing. The four-hand arrangement is by the composer himself. It gives a very fair idea of the orchestral coloring.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Album of Octave Playing

In the series entitled *Study Pieces for Special Purposes*, three volumes are now ready: *Trills, Scales and Arpeggios*. The fourth volume, *Octaves*, is now in preparation. The three volumes first mentioned have met with great success. Evidently teaching material of this type is much needed. The new volume will be of the same grade as the preceding (adapted to the intermediate stages) and will be equally attractive in character as well as technically valuable. Octave playing is one of the most important departments of modern technique; it should be taken up as soon as the hands of the student will span an octave comfortably.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Anthem Book

Among the most popular of our *Advance of Publication* offerings are the new Anthem books that we have published from time to time. Choirmasters and organists have come to realize that these collections afford an excellent opportunity to augment the repertoire of their organizations with the best and most serviceable new anthems at a very reasonable price. It is our most earnest endeavor to have this new volume not only equal in value to our previous publications, but, if possible, excel them. There will be about 64 pages to this book and all of the anthems will be well within the capabilities of the average choir. In advance of publication we are offering this work, one copy only to each subscriber, at the special price of 20 cents, postpaid.

Album of Transcriptions For Pipe Organ

By Orlando A. Mansfield

This will prove a most useful book, either for the Church organist or picture playing. These transcriptions are all new and bright, suited to all occasions. They are of intermediate difficulty, with registration adaptable for organs of almost any size. Dr. Mansfield has managed these transcriptions so ably that the various numbers sound like real organ pieces. A few of the numbers are as follows: *Spirit of the Hour*, Johnson; *Melody in D*, Williams; *In Remembrance*, von Blon; *Woodland Idyl*, Zeckwer; *Grove of Julie*, Bendel; *Dream Memories*, Benson; *At Eventide*, Geibel; *Sabbath Calm*, Christiani; *Melody of Hope*, de Leone; and others.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Schubert Album of Pianoforte Music

This work is now on the press. In order to give an idea of its superior quality, we cannot do better than give a list of the contents as follows: Original Piano Pieces: *The Impromptus*, Op. 90, No. 4 and Op. 142, No. 2; the *Moments Musicaux*, Op. 94, Nos. 2, 3 and 6; Selections from the *Waltzes*; Themes from some of the larger works; the *Marche Militaire*; the *Scherzo in B Flat*; the *Allegro* from the *Sonata in A Minor*; and the *Song Transcriptions*; *All Soul's Day*; *Ave Maria*; *By the Sea*; *Cradle Song*; *Hark! Hark! the Lark!*; *Morning Greetings*.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

How to Succeed in Singing

By Signor A. Buzzi-Peccia

Success in Singing depends upon so many other things than singing itself that we often find singers with beautiful voices who are absolute failures. Many of the famous maestri of to-day have gained their prominence because of their managerial abilities as well as their knowledge of the Art. Signor Buzzi-Peccia tells in his new work some of the very important things which the artist must know in order to "make a place in the sun." He goes into details which are omitted from most books upon singing. His own success with such pupils as Cecil Arden, Alma Gluck, Sophie Braslau and others has been remarkable. The advance of publication price upon this work is 60 cents, postpaid.

Book of Pianologues No. 2

Music By Clay Smith

Mr. Smith's first album of Pianologues has proven a very great success. In the *Book of Pianologues, No. 2*, he has continued the good work. While, primarily, these pianologues are intended to be recited with piano accompaniment, nevertheless, they may all be sung if desired, since there is a line of vocal melody. Sometimes it is expedient to combine speech and song, or even monotone, in these pianologues, at the discretion of the performer. In the new book the recitations are alternately comic, characteristic, or sentimental. Some of the titles are: *Nothing to Do but Work*; *Take Me Back to Baby Land*; *Regrets*; *Trading Smiles*; *Geel! I'm Scared*; and others.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

The Madcaps—Operetta For Children or Adults

By William Baines

This unpretentious and charming little operetta will not fail to please schools and church organizations desiring an attractive offering which may be quickly and easily prepared. The songs and dances are exceedingly melodious, presenting a story of the four seasons in a very original and fascinating manner. One copy only of this interesting work may be obtained in advance of publication at the special price of 35 cents, postpaid.

(Continued on Page 380)

World of Music

(Continued from Page 369)

The *Ames Stradivarius*, said to be valued at thirty-five thousand dollars, is now in America, for exhibition with a collection of other famous violins. It is reputed to be one of the choicest pieces of workmanship of the Cremonese master.

The "Mother Goose" Nursery Rhymes, recently ascribed in the press to the Frenchman, Perrault, were, in fact, first published in Boston, Massachusetts; and the original "Mother Goose" was in reality a Mrs. Goose, the mother-in-law of the Boston printer, Thomas Blend, who in 1719 had the happy inspiration to print a collection of the jingles which he heard her singing to her children.

A Commemorative Bronze Tablet has been unveiled in the Akron (Ohio) Armory, by the Akron University musical organizations, in honor of the world premiere of the American opera, "Aglais." On the same evening the composer, Francesco B. DeLeone, was officially declared a "Chevalier of the Royal Crown of Italy," by the Italian Consul, who was a guest in the city.

Purcell's "Dido and Aeneas," composed in 1650 and the oldest "Opera in English," was given a performance in the Town Hall of New York on February 8. Artur Bodansky conducted, and solo parts were done by Matzenauer, Telva, Ryan, Meader and Schlegel.

Fernando de Lucia, at one time a leading tenor of the Metropolitan Opera Company, in roles requiring the best of bel canto, died at his home, the Palazzo Cirello in Naples, on February 22.

The American Institute of Operatic Art, under the patronage of the American Operatic and Allied Arts Foundation, expects to be able to begin active work some time in June, at Stony Point, New York, where suitable buildings are in the process of building.

Edgar Stillman Kelley's "Pilgrim's Progress," a musical miracle play, had its first performance in London when, on March 12, it was produced at Covent Garden at the British Broadcasting Company's concert, on which occasion Mr. and Mrs. Kelley were the guests of the British Government. It was broadcast to all stations, with Joseph Lewis as conductor and Ursula Groville and John Coates as leading soloists.

A \$400,000 Deficit for the past season of the Chicago Civic Opera Company has not discouraged its management. They are proceeding with their plans to build a combined scenery storehouse and studio at a cost of half a million dollars. Such is the "Chicago Spirit!"

Four Organists of International Reputation—Marco Enrico Bossi, Charles M. Courboin, Marcel Dupre and Palmer Christian—participated in a concert on the Grand Organ of the Vanamaker Auditorium in New York, on the evening of February 11. The program was made up of compositions for Organ and Orchestra, the orchestral features of which were furnished by seventy players from the New York Philharmonic Society, under the direction of Henry Hadley.

Bulletin of the Presser Home for Retired Music Teachers in Germantown

Spring at the Home for Retired Music Teachers is always a season of delight. Surrounded by beautiful trees, with flowers and birds and squirrels, the home is most pleasantly located at this season of the year. Germantown is one of the oldest sections of the city of Philadelphia and at the same time one of its wealthiest suburbs. It is a fine community with large stores, parks and theaters and is within easy access of the heart of Philadelphia by trolley and frequent trains.

The residents have frequent entertainments and socials in the home. During March the well-known "Lyric Quartet" of Philadelphia, gave a most interesting evening concert at the home. Mrs. Louis A. Starr was at the piano. The members of the quartet are: Mrs. L. K. Taylor, soprano; Mrs. J. N. Beale, contralto; Mr. P. W. Edmonds, tenor; Mr. L. A. Starr, bass.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published monthly at Philadelphia, Pa., required by the Act of August 24, 1912.

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None.
THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.
Sworn and subscribed before me this 21st day of March, 1925.
[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1925.)

Each in His Own Tongue Cycle of Three Songs By Thurlow Lieurance

The poems by William Herbert Caruth used in this cycle are representative of that type which demand an individual and profound setting by the composer. Mr. Lieurance has been most happy in his musical treatment of these unusual texts, employing an idiom which is suggestive rather than demonstrative, of the ideas expressed by the author. The three numbers may be used singly as well as collectively.

The special introductory price in advance of publication is 40 cents a copy, postpaid.

The Witch of Endor— Sacred Cantata By R. M. Stults

Organists and choir masters will find in this cantata an offering of more than ordinary interest. The story is not so generally well known as are most of the scriptural texts which composers have set and the element of witchery surrounding the Woman of Endor tends to make this cantata rather unique. The chorus and solo parts are not difficult. They are written in Mr. Stults' best style, and choirmasters who are familiar with his interesting and melodious works, as most of them are, will realize what this description means. Be sure to secure a copy at the special introductory price in advance of publication for one copy only, 30 cents, postpaid.

New Orchestra Book For the School Orchestra

We have been delayed somewhat, but work is now progressing satisfactorily and we hope to have this compilation on the market within a reasonable time. This new book will follow the lines laid down in our two collections: *The Popular Orchestra Book* and *The Crown Orchestra Book*, but the selections will be more in concert style although not more difficult. There will be some new arrangements of standard numbers, as well as many original pieces. The instrumentation is complete throughout with provision for Melody, Alto and Tenor Saxophones, three Cornets and Solo and Obligato additional Violin parts.

Prior to publication we are booking orders for the *New Orchestra Collection* at a cash price of 15 cents for each orchestral part, and 30 cents for the piano part, postpaid.

Advance of Publication Offers Withdrawn

Those who ordered copies of the works now withdrawn have the advantage of the low introductory price. These prices no longer apply, now that the works are on the market. We are withdrawing:

Pieces for the Development of Technique, by N. Louise Wright. This set of twelve short pieces is designed for the equal training of the fingers. They are of the elementary type, but not for the very first study. The pupil in the second grade can be given these pieces to good advantage. Where the exercise covers *The Trill With a Turn*, in the right hand, another exercise gives similar work for the left hand, and so on throughout the exercises covering Broken Chords, Double Thirds, The Scale, Arpeggios and Relaxation in Chords. This set of studies takes the number 22570 in the Presser Sheet Music catalog. The price is 60 cents.

Dawn of Spring, A Two-part Cantata, by Richard Kountz. This is a short cantata that is very tuneful. It is not difficult and can be effectively worked up in a reasonable number of rehearsals, by any school chorus capable of doing two-part work, yet at the same time it is suitable for any young ladies' or women's chorus. There are several places where solos may be used, or an alto chorus, or soprano chorus may do these respective solo parts. The entire rendition would not take more than twenty minutes. The price is 50 cents.

Light, Cantata by Richard Kountz. Here is an ambitious work for the school chorus, or it would make an acceptable and artistic offering, if effectively handled by a women's choral organization. A decided attraction of this work is the accompaniment which is for Piano—Four Hands. Although written for three-part chorus, there are frequent opportunities for four and six-part singing if desired. This cantata would require around twenty minutes to present. The price is 60 cents.

Ruth, Sacred Cantata for Women's Voices, by Paul Bliss. This cantata is written for four-part singing, but the second alto part may be omitted, if it is desired to hold to only the three-part chorus. There is no better subject for a sacred cantata than the Biblical story of Naomi and Ruth. Mr. Bliss has beautifully handled the subject, giving melodious music without any undue vocal difficulties. The chorister who has been unable to put on special music, because the supporting quantity or quality of male voices was not available, will find this work for women's voices easy to utilize. It would hardly take half an hour, so it can be used as part of a special church service. The price is 60 cents.

Nature's Praise, Children's Day Service, by F. A. Clark. This attractive service for Sunday School use on Children's Day is now ready for delivery. The prices are 7 cents each, 80 cents a dozen (prepaid), \$3.25 for 50 copies (prepaid), and \$6.00 a hundred copies (prepaid).

Change of Address

You will probably wish your *ETUDE MUSIC MAGAZINE* to follow you at your summer home. Please advise us at least three weeks in advance of your change in address, giving us both the old and new address to insure against possible loss of copies.

Premium Workers

We wish especially to call your attention to the advertisement on the inside back cover of this issue of *THE ETUDE*. If you are not already an owner of Grove's Dictionary of Music, now is the time to secure one of these splendid sets of the world's foremost musical reference works. Remember only 20 new subscriptions are necessary to secure a musical dictionary of world-wide repute and of everlasting educational profit and personal pleasure.

A Brand New Substitute For the Hot Water Bottle

Warming pad which will become hot within a few minutes and will remain hot for many hours. Will not generate heat satisfactorily unless kept covered. Contains a harmless chemical charge—good for about 150 consecutive hours. Can be recharged at small expense. This pad will be sent to anyone mailing us one new subscription at the full price of \$2.00.

Warning

Please do not pay any money to canvassers not personally known to you in subscribing for *ETUDE MUSIC MAGAZINE*. Complaints come to us constantly that cash has been paid to a stranger and no report has been made to us. If you are convinced that a canvasser is responsible, pay no money and sign no contract until you have carefully read it. When subscriptions for *ETUDE* are placed through outside magazine subscription agencies, we cannot be responsible for misunderstanding. Read your contract before paying any money.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Musical Tale in Rhyme

By Marion Benson Matthews

"tired, so tired, of practicing,"
ed little Sue, "and what a joyful day
be when I at last am through, with
re thought of practice hours and
hard to learn. And now, I think,
atie Nell's my footsteps I will turn."
et Nell was in the kitchen, as busy
d be; but she was pleased, as al-
her little niece to see. "Oh, I'm
k of practicing," said Sue; "You
e glad that you have no such drudg-
make you tired and sad."
et Nell laughed long and merrily.
ear," she said to Sue, "how would
ke to change with me, and sweep,
ake, and brew, and do a thousand
old tasks from early morn till
y think you'd hail a practice hour
ries of deep delight! When I was
I practiced, too, and grumbled at
; but now I wish I had the time
ctice once again."
h home went Susan, thoughtfully,
ng every word of it; and if since
he has complained, I'm sure I haven't
of it!

The Kindergarten Soldiers

By E. Y. Bruce

sed to hate to practice,
ly lessons seemed so dry,
always Mother made me,
o matter how I'd cry.
day a new idea
ly teacher showed to me:
st call your fingers soldiers
nd make them march, you see."



be this new game I'm learning,
ly lessons are such fun;
ometimes my soldiers quickstep,
ometimes I make them run.

ey must be in position,
keep firm by exercise;
oldier can't be lazy,
or cowardly, if he dies.

course, they must march firmly
nd never out of line;
eir time exactly perfect,
hat's why they look so fine.

I perfectly delighted
With this new game; for I
a practice all my lessons
and never find them dry.

Betty's Scale Ladder

By Mrs. Paul J. Leach

BETTY simply could not play scales. How was anyone to know whether the scale of A had three sharps or four sharps; or, may be, it was flats. They were just as confusing as sharps. Betty wept many bitter tears over her scales.

Then one day she was told that a famous pianist was to visit them. Her mother planned a big reception for him, and Betty determined to ask him if he had liked scales when he was a little boy and had to take music lessons.

When the eventful day came, Betty began to think that she was not going to have a chance to talk to the great man who could play any scale there was just as fast as lightning. The grown folks completely filled his attention. They seemed to think that famous pianists didn't want puzzled little girls to come anywhere near them.

Finally, Betty walked bravely into the room where the reception was being held. The famous man was entirely surrounded by admirers; but Betty pushed through, stood in front of him and said gravely,

"I beg your pardon for interrupting, but I just wanted to ask you how you know whether the scale of A has sharps or flats, and how many?"

The great man looked slightly bewildered. "I don't believe I understand you" he said politely. Betty patiently explained.

"The scale of C is the only one I can play. That is all white notes. After that, I do not know what sharps or flats belong to any scale. I thought that perhaps you could tell me."

The great man excused himself from the people around him and took Betty over to the piano. "Now, in the first place," he said, "do you know about whole steps and half steps?"

Betty told him she did. A half step is to the very next key above or below. Sometimes the key is white, sometimes black. When you take a whole step you skip a key.

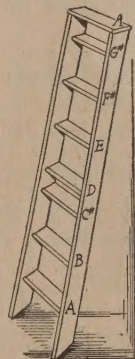
"Just like going up stairs or down stairs two steps at a time," said the famous player. "Now," he continued, "I will tell you a little story."

"Once upon a time a carpenter built a ladder that had eight rungs. But he was not a very careful carpenter, and he did not measure exactly, so, when he had his ladder all finished, it was uneven. From the third rung to the fourth rung was only a

half step and from the seventh rung to the eighth rung was only a half step, while between all the other rungs was a whole step. So whenever any one went up this uneven ladder, he had to be very careful, or he would put his foot in the wrong place.

"Now," he continued, "this is just the way our scale ladder is built. You know the word 'scale' means to climb; so when you climb, watch out for the half steps. Then you will always know whether a scale has sharps or flats, and how many."

"Let me try A," exclaimed Betty, "and I will remember to take only a half step be-



tween three and four, and between seven and eight." So she played slowly, watching out for the half steps and whole steps—A, B, C, D, E, F, G, A.

"Now I know about A. It has three sharps," she cried gladly.

"Yes," said the great man. "Now try another. Begin on E flat this time." So Betty played very carefully E flat, F, G, then, as she needed to take only a half step, she played A flat, then B flat, C, D, E flat.

"Why didn't you play A instead of A flat?" asked the pianist.

Betty quickly replied that she must only take a half step from the third rung to the fourth rung of her scale ladder.

"Yes," said the great man. "Now, if you remember where to take your half steps, you can begin on any key of the piano and climb your major scales correctly. Next time I come to see you, we will talk about their relatives, the minor scales. By that time you should be able to play all the major scales up and down their uneven ladder for me."

Progress

By E. A. Barrell, Jr.

"A year ago (just a little while)
I used to call it cantabile,
And used to say (a year ago)
Vivace, an-dant, and allegro,
A year ago."

"Cahn-ta-bee-lay, I call it now,
And am so proud that I know how;
The rest as well I've learned...but oh!
What stupidity, mistakes, and woe
A year ago!"

A Musical Alphabet

By Myra Merrick

A is for Artist, friend of the Muses;
B is for Baton, the Bandmaster uses;
C is for Concert with ballad and ditty;
D is for Dance, so graceful and pretty;
E is for Exercise, a task we must do;
F is for Fame that comes to a few;
G is for Guitar—the Spanish all love it;
H is for Harmony—the world needs more of it;
I is for Improvise—a change from the score;
J is for Jazz, which artists deplore;
K is for Key, but not for a door;
L is for Lullaby, a soft cradle song;
M is for Melody—a tune sweet and strong;
N is for Nocturne—a love serenade;
O is for Opera—both comic and staid;
P is for Poetry—verses that chime;
Q is for Quartet—four parts all in time;
R is for Rhythm and also for Rhyme;
S is for Symphony—not Syncopation;
T is for Technique—a splendid foundation;
U is for Ukelele—from the far Sandwich Isles;
V is for Violin—brings tears and soft smiles;
W is for Waltz—there are old and new styles;
X is for Xylophone—an instrument too;
Z is for Zeal—that will carry you through.

Evolution of a Composer

MaScagni
BaCh
SpoHr
GoUnod
VonWeBer
MassEnet
VeRdi
BeeThoven



Cecile Chaminade

Born, Paris, August 8, 1861

One of the best-known of all women Composers, also a great Pianist. Some of her well-known Compositions are, Scarf Dance, The Flatterer, for piano and The Silver Ring and other songs.

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JUNIOR ETUDE—Continued

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original story or essay and answers to puzzles.

Subject for story or essay this month "My Favorite Instrument." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street Philadelphia, Pa., before May 20. Names of prize winners and their contributions will be published in the October issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters. Competitors who do not comply with all of the above conditions will not be considered.

(When schools or clubs are competing please have a preliminary contest first and send only the best five to the JUNIOR ETUDE Contest.)

CHORUS SINGING

(Prize Winner)

Chorus singing does not have to be part-singing, it may be unison. Part-singing is exceedingly pretty. Women's voices can sing soprano and alto, and man voices sing tenor and bass. Sometimes boys sing the soprano parts. In chorus singing in parts it is necessary for the persons taking one part to concentrate well on the part they have; otherwise the person next to them may be singing a different part and throw them "out of tune." A good ear is a great help in part-singing.

Grace Carr (Age 14),
New Jersey.

CHORUS SINGING

(Prize Winner)

Chorus singing is usually heard in church choirs, operas, oratorios, cantatas, group singing and schools. It was known in ancient times and used in sacred Grecian music and dance which formed part of the festivals of the Greek gods. It was also applied in Greek drama. The Athenians used it in singing or chanting lyrical passages in drama.

Some people do not care for chorus singing; but if they hear good chorus singing they soon find out that it is very beautiful. At the present time people are becoming more and more interested in it.

Maxine Rockwell (age 12),
Washington.

CHORUS SINGING

(Prize Winner)

Chorus singing is team work. In chorus singing sometimes they all sing the same melody or they may have parts, according to the range of the voices. It makes a more beautiful effect than when one person is singing, on account of the different types of voices blended together. We could not have worthwhile chorus singing if some sang one meter and some another; therefore it is necessary to keep good "time" in choruses. Sometimes in our school the class is divided and one half sings one song and the other half sings something that goes with it. This teaches us concentration. Another thing needed to have good chorus singing is good leaders; as it is impossible to have a good chorus with a poor leader.

Florence Emery (Age 14),
Pennsylvania.

Honorable Mention for Essays

Edna Chase, Ernestine Buck, Clarice Jarland, Dorothy Cowgill, Dorothy Fisher, Doris M. Evans, Dorothy Ward, Kathryn Malsberger, Lillian C. Auger, Alice Burrows, Jane Picha, William Erdsteen, Florence Emery, Marguerite McNamara, E. Irene Thompson.

Puzzle Corner

By E. Mendes

1. I am a plant. Change my first letter, and I am found on any page of music.

2. I am to lavish fondness. Change my first letter, and I am found on any page of music.

3. I am enjoyment. Change my first letter, and I am found on any page of music.

4. I am something to eat. Change my first letter, and I am found on any page of music.

5. I am a thin, narrow board. Change my first letter, and I am found on any page of music.

6. I am a military exercise. Change my first letter, and I am found on any page of music.

7. I am a thick, sticky substance. Change my first letter, and I am found on any page of music.

8. I am a girl's name. Change my first letter, and I am found on any page of music.

9. I am a blot. Change my first letter, and I am found on any page of music.

10. I am very warm. Change my first letter, and I am found on any page of music.

Puzzle Corner

ANSWERS to composers' names and musical term puzzle in February: Offenbach, Beethoven, Bach, Leybach, Ilynsky, Gottschalk, Arensky, Tschaikowsky, Offenbach.

Term: Obbligato. (N. B.—Ilynsky may be spelled with Y or J in English). Prize winners: Catherine Powers, age 13, Okla.; Viola Wolski, age 12, Penna.; Evelyn Baines, age 10, Miss.

Honorable Mention for Puzzles

C. Gignere, Velma Reno, Helen Burnham, Maxine McBride, Alice Burrows, Jane Picha, Marie Todd, Irene Jorjorian, Leah Copeland, Margaret Powell, Lewis Fallis, Esther B. Baker, William Erdsteen, Joseph Patzke, Mary Lick, Frances Penders, Geraldine Huggins, Marietta Anderson, Robert Burkard, Edith Fargo, Dorothy Brache, Robert Rogers, Marie Mauntler, Vera Baumgartner, Grace Allendorf, Elizabeth Grame, Josephine Bacon, Anna M. Duffy, Ruth Enright, Jane Reed, Gertrude Mingo, Lillian Anger, Christine de Guichard, Eleonore Plachecki, Elizabeth Chestnut, Ernestine Buck, Cletus Metz, Myrtle Olson, Lucille C. Joseph, Margaret Burke, Robbie Bass, Kathryn Malsberger, Ruth Day, Mary McGuinn, Mary Matnske, Margaret Naylor, Frances Rowen, Helen Kearney, Esther Kirchhoefer, Martha Bouvier, Florence Emery, Myrtle Reed, Helen Garrett, Mildred Arnoldt, Anne L. Talon, Paul Slocombe and Dorothy Pollock.

Letter Box

DEAR JUNIOR ETUDE:

I want you to know how much I enjoy you. I have taken the ETUDE for a year and I have subscribed for another year. Perhaps you would like to know how I came to know you.

When I was in the sixth grade, the American Legion offered a prize for the best essay on "Poppy Day." All the classes tried for it and I won it. The prize was a year's subscription to any magazine you wanted. My music teacher told me about THE ETUDE, and I agreed to take it. I liked it so well, my father gave me another year's subscription. I have been taking lessons for about six (6) years, and I like it very much.

Your friend,

NOVA LUDLOW (Age 13),
New Jersey.

DEAR JUNIOR ETUDE:

You cannot imagine my surprise and delight on finding that I was one of the fortunate prize winners in last month's JUNIOR ETUDE contest.

Our club takes a particular interest in THE ETUDE, as each member is expected to find and read some interesting article in it each month. The prize-winning essays on "Regular Practice" were indeed very instructive.

From your friend,

MARY FRANCES BERGHAUS (Age 14),
Ark.

DEAR JUNIOR ETUDE:

I've never taken the opportunity to write you, although I have had the sheer pleasure of your delightful compositions for three years. Needless to say, I will anxiously await your arrival every month.

Would you be exceedingly surprised if I told that I usually read the section entitled "The World of Music" first? I do—and I truly enjoy it as well as any other section. I think it is most beneficial to be acquainted with music facts all over the world.

From your friend,

MARGARET ANNE WELLER (Age 15),
Mich.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, JULY 5th

ORGAN

A Summer Idyl.....R. M. Stults

ANTHEM

(a) I Will Magnify Thee.

E. L. Ashford

(b) Still, Still with Thee.....S. G. Pease

OFFERTORY

Rock of Ages (Duet, S. and A.)

Schubert-Rolfe

ORGAN

Triumphal March.....Cuthbert Harris

SUNDAY EVENING, JULY 5th

ORGAN

Evening Meditation.....W. D. Armstrong

ANTHEM

(a) O Lamb of God Still Keep

Me.....J. T. Wolcott

(b) The Sweet Story of Old

W. H. Jones

OFFERTORY

God's Love is Above the Night

(Solo, S. or T.).....H. Tourjee

ORGAN

Sortie in G.....E. S. Hosmer

SUNDAY MORNING, JULY 12th

ORGAN

La Chanson.....M. P. Hoffman

ANTHEM

(a) I Will Extol Thee.....L. A. Coerne

(b) Make Me a Clean Heart,

Oh God.....A. W. Lansing

OFFERTORY

Lead On, O King Eternal

(Solo, S. or T.).....E. Marzo

ORGAN

Commemoration March.....C. J. Grey

SUNDAY EVENING, JULY 12th

ORGAN

Nocturne in A.....R. R. Peery

ANTHEM

(a) It is a Good Thing to

Give Thanks.....E. L. Ashford

(b) Far from My Heavenly

Home.....F. G. Rathbun

OFFERTORY

Shadows of the Evening Hour

(Duet, A. and B.).....C. S. Briggs

ORGAN

Dedication Festival.....R. M. Stults

SUNDAY MORNING, JULY 19th

ORGAN

Ecstasy.....J. G. Cummins

ANTHEM

(a) The Lord is My Life

E. H. Pease

(b) Ride On In Majesty.....W. B.

OFFERTORY

His Almighty Hand (Solo,

A.).....Bernard Harris

ORGAN

Festal Postlude in C.....G. N. Rock

SUNDAY EVENING, JULY 19th

ORGAN

Swing Low, Sweet Chariot

E. H. Pease

ANTHEM

(a) Great and Marvelous.....E. T.

(b) The Day is Gently Sinking

to a Close.....R. W. M.

OFFERTORY

Pilgrims of the Night (Duet,

A. and B.).....H. P.

ORGAN

Finale.....Cuthbert Harris

SUNDAY MORNING, JULY 26th

ORGAN

Song of Contentment.....C. F. M.

ANTHEM

(a) O, That I Had Wings of

a Dove.....J. M. Smith

(b) Be Merciful Unto Me, O

God.....F. E. E.

OFFERTORY

My Sins, My Saviour (Solo,

B.).....W. W. Gil

ORGAN

Festival Postlude.....B.

SUNDAY EVENING, JULY 26th

ORGAN

Swing Song.....S. G. I.

ANTHEM

(a) The Sands of Life.....W. B.

(b) O Love That Casts Out

Fear.....C. H.

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The Lord Is My Shepherd

(Solo, A.).....G. N. Rock

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Petite Marche.....Dubois-R.

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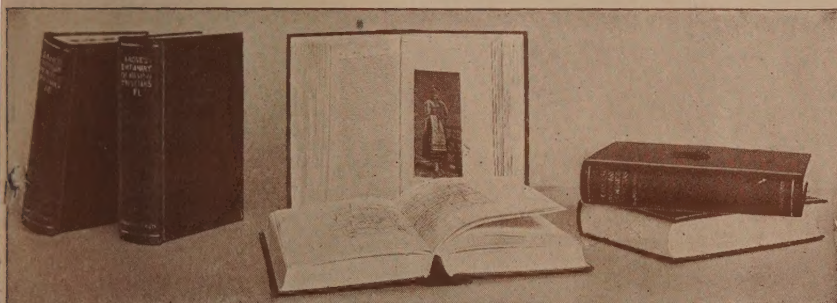
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